

NEW HOPE
FOR
THE RETARDED

PORTER SARGENT PUBLICATIONS

HANDBOOK OF PRIVATE SCHOOLS: An Annual Descriptive Survey of Independent Education, 34th edition, 1953

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THE NEW IMMORALITIES: Clearing the Way for a New Ethics

NEW HOPE *for* *the* RETARDED

Enriching the Lives of
Exceptional Children

by

MORRIS P. *and* MIRIAM POLLOCK

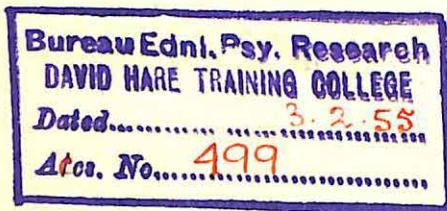


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DEDICATION

We dedicate this book to our own dear children, Isabelle and Donald, and to the children of the Pollock School, who teach us what "little boys and girls are made of" and thus add meaning to our adult lives by giving us glimpses into the world of childhood.

MORRIS P. AND MIRIAM POLLOCK

FOREWORD

by FREDERICK J. GILLIS, Ph.D.
Assistant Superintendent, Boston Public Schools

PARENTS, teachers, doctors, civic leaders, and all who in any way deal with the retarded child will welcome the inspirational portrayal of enriched living for such children, presented in Morris and Miriam Pollock's book, "New Hope for the Retarded."

The authors have devoted twenty years to the education of the retarded child—in their home school, and at their camp—twenty years of service, of study, of teaching, and patient love for their little charges.

The volume has been written as a textbook for students in the field of child psychology, as a source of fresh material to the special class teacher, and as a guide to the layman—that these children may be accepted with love, trained with patience, and situated in their proper niche in the world. It has been written in plain, sim-

ple language, with method so interwoven with proven successful experience, that every reader will profit. Proof of the effectiveness of the authors' work is found in the success of their students.

"New Hope for the Retarded" should give fresh hope and comfort to parents and new aid to teachers, demonstrating as it does what can be achieved with troubled and mentally retarded children, heretofore often neglected, to enable them to take their place in the economic and social life of our country. Suggestions from the doctor, the studies of the psychiatrists and psychologists, and the contributions of other educators have all been accepted,—and adapted. The result is an understanding of the problem; the evaluations of tried devices and methods are here presented for all to follow in training retarded children. Never have

the authors forgotten that each child merits the right of education and training up to his level. All parents may gain understanding of childhood's problems, aid and suggestions to help their child to develop, and realization and consolation that "even the least of these" has a place on this earth as he prepares for an eternal destiny.

The philosophy of the book is most understanding and helpful: Let us accept this child with the endowments and limitations which an all-wise Creator has decreed, and let us lead him toward capacity development—spiritually, physically, mentally, morally, and socially—so that he may become self-supporting and respected.

Early in the book, the authors dispel popular misconceptions regarding retarded children. No longer need any parent feel shame, for such children occur alike in "families rich and poor, educated and unenlightened, among all races and religions." No longer need any parent or teacher fear that normal children will become dull or retarded by association with the retarded. Feeble-mindedness and mental retardation are not contagious. The mentally retarded is not a dangerous child, is satisfied with simple things, is affectionate, capable of enjoyment, and may mingle with normal children his own age at selected times. This type of child is not harder to teach than the child of normal intelligence, but he does require individual instruction. The authors begin with babyhood and the problems of that age: food, eating habits, early speech, and acceptance by his parents, brothers, and sisters. All who train the slow learner may profit from the suggestions regarding food and feeding, training in habits of neatness and order, and play with other children. The section on eating should be a *must* for all mothers.

In planning the curriculum, the authors have utilized the available material

of governmental as well as local civic and educational groups, with a resultant educational plan scientific in method and humane in approach.

With a thorough understanding of the problems, the authors present a successful method of teaching the tool subjects, hand writing, oral and written language, choral speaking, and geography. Both "old fashioned" methods, tried and true, and modern methods and devices are used—the only criterion being "Does it work?" Phonics for understanding word mechanics, choral speaking for speech improvement, letter squares for seat work in spelling, phonics, and reading—all are adapted in this volume to the problems of retarded children.

When the authors present a teaching need such as the printed alphabet, figures, or color, they painstakingly give the age-grade situation, analyze the necessary process, and, step by step, show the development of the particular learning process—introduce, teach, review, advance, combine, and then begin again. These directions, combination processes, and teaching aids are suitable for training the normal as well as the slow learner and should be prescribed for all teacher-training institutions. Imitation as well as reasoning are thoroughly appreciated and developed. The result is reading readiness in these children to a degree not always appreciated by their parents or teachers. Throughout the book, items important and meaningful, based on the child's aptitudes, interests, and weaknesses are stressed. No factor is omitted from the careful planning of lessons.

With insight based on love and long experience, the authors have interwoven social and economic adjustment into the lessons, meals, games, and indeed all the activities of their pupils. From the tool subjects, advance is made to learning by doing. The teaching of civics is based on the arresting fact that the vote of the

feeble-minded carries as much weight at the polls as that of a college professor. Realization of this should impress on us the need of preparing *all* our children to become law-abiding citizens.

From time to time, the authors survey the progress of the children and evaluate the methods used. No stereotyped procedure is followed here, but rather flexibility that is as elastic as the problem is variable. In treating the human qualities of these children, humor, original poems, and self-evaluation are skillfully used. Great praise must be given for the treatment of such child-fears as death and thunderstorms with resultant sublimation through understanding. Individual topics such as typewriting, progress in the control of making sounds, teaching the speechless to talk, drawing, entertainment through group projects, and handwork demonstrate that no phase of the learning process has been neglected. The utility of games (Santa's Pack; Pin the Head on the Turkey; Dressing Game; Hat Game; Historical Games; Geography Games; Music Games; Mask Games), parties organized from materials at hand, history through play, and evaluation of drawings and doodling, are clearly set forth in the portrayal of the social development of the varied personality of the child. Many of these educational parties presented in the book will be useful to parents and teachers, particularly the general formula for all parties, a procedure little understood and greatly needed.

When occasion demanded, the Pollocks have created teaching devices; and all through the pages of this fascinating book, the reader is impressed with the fact that these educational devices, successful with the slow learner, are also sound and useful in training the normal. The devices are unusual in ingenuity and simplicity, and surprising in accomplishment. Puzzles, word drills, games, charts, the stars, ingenious wheels and devices

add to the store of all who teach the slow. The Blowing Board, Buttons and Bows, Shoe Trainer, Locks and Snaps, Form Board, Face Puzzle, Body Puzzle, Fruit Form Board, House Puzzle, and many others presented here should awaken and challenge the ingenuity of other teachers to enlarge the list.

Remedial Reading devices such as A Walk in the Woods, or the Reading Wheel, Animal Wheel, Circus Wheel, Birthday Wheel, Machines Wheel, Phonics Drum, and the Family of Words will provide teachers of the slow learners with a wealth of much needed material.

The authors present an excellent analysis of a good handwork program. They know that often the child not bright in academic work may be gifted in ability to use his hands. The authors show how very little money need be expended on handwork; painstakingly, they list the sample materials that may be used.

Patience is always exemplified. If it required one year to teach a child to tell time, to understand the clock — well, he proceeded as fast as his capacity permitted. Slow of necessity, but successful, — that is the true test.

Mr. and Mrs. Pollock have given credit where other published material has helped and have generously presented their own devices and games for all who read. In simple steps they have made their richness of material and method available for all.

The book is an open challenge to civic authorities, educators, parents, and employers to recognize, educate, lead and assist in securing useful employment for these children of limited natural endowment.

Every parent, library, hospital, school, and college should have a copy of "New Hope for the Retarded" at hand for consultation.

FREDERICK J. GILLIS

March 16, 1953 Boston, Massachusetts

PREFACE

AFTER long experience and much thought we have written this book in the hope that it will be of service to several groups:

It is intended to help parents who have retarded children and who are bewildered by their problems and are seeking concrete assistance.

It is offered as an elementary textbook to students and workers in the fields of mental health and abnormal child psychology.

It is written for the Special Class teacher who wishes to relieve the monotony of drill in her program by using fresh material and to add further enjoyment and interest to her work.

It is addressed to the layman who does not realize that many mentally retarded children can be helped to find a useful place in society when they reach adulthood.

Experienced teachers should contribute to the profession by writing, and thus sharing what the years have taught them. Many have been deterred from thus contributing their experiences because, lacking graduate-school degrees, they have felt their written word would not seem valuable. Many older teachers who have been graduated from normal school only, have a sound and inspiring understanding of boys and girls, as well as most stimulating ideas and winning personalities. The sum of their valuable experience is too often lost with the passing of these men and women.

We have written this book because we pride ourselves on striving to be good teachers, and because we wish to share what we have learned.

Especially do we wish to share the many educational devices we have made

that have "reached" the children of our school and have helped them master the tool subjects and gain a better understanding of printed matter. None of these devices is as yet on the market. Each was created because a certain lesson was not in itself meaningful enough to the child to cause him to exert his best effort, or because he needed drill presented in an interesting manner so that his work might become play. Although we made these educational devices to reach mentally retarded children, we have found that bright normal children also play with them. In fact, the devices are enjoyed by all children of the same mental age.

We also wish to share some of our best plays, our best handwork, our best music programs, and share, too, that achievement in which we take greatest pride—the development of speech in "speechless" children.

Medical and psychological terms have been avoided—so that the meaning of these materials may be immediately clear, and the specific suggestions at once practicable.

Although we collaborate with many prominent psychologists, psychiatrists, and doctors, we make no claim to their technical knowledge and skills. Rather, we are teachers with thorough training in physiology and psychology,—teachers wholeheartedly devoted to the educational development and adjustment of the mentally retarded child.

We wish to express our thanks to the following for permission to use materials: to *The Instructor* for "Lincoln" by Alice Crowell Hoffman, "Firemen" by Nona Keen Duffy, and "The Little Train" by Martha Bates; to Nancy Byrd Turner for her "Washington" from *Child Life Mag-*

azine, copyright 1930; to Doubleday & Co. for "Taxis and Toadstools" by Rachel Field (copyright 1926 by Doubleday & Co.); to Ethel Tewksbury for her poem "February"; to E. P. Dutton, Inc., for first stanza by Mrs. E. Rutter Leatham from *A Child's Grace* by Ernest Claxton (copyright 1938, 1948 by E. P. Dutton, Inc.); to Mrs. Katharine F. Dent for "Books are keys to wisdom's treasures," in *In the Child's World* by Emilie Pousson, published by Milton Bradley Co.; to *The Grade Teacher* for "Like Washington" by Eleanor Dennis; to Bobbs-Merrill Company, Inc., for "The Brook-Song" from *Rhymes of Childhood* by James Whitcomb Riley.

To Miss Lucile Gulliver is due much credit for her invaluable aid in helping

us organize our material, and in evaluating our original manuscript. We owe special indebtedness to Mr. Jay Killian for capturing the spirit of our school and our work in his clear, graphical illustration of our handwork projects, educational devices, cursive writing method, and the dust wrapper.

To Mr. F. Porter Sargent, we wish to acknowledge our special appreciation. He has proved himself to be a worthy successor to his distinguished father, Porter E. Sargent, whose critical evaluations of educational trends are known throughout the world.

We sincerely hope that this book will be the first of many published by Porter Sargent that will enrich the lives of children.

MR. AND MRS. MORRIS P. POLLOCK

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Boston Public Schools

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PSYCHIATRIC CLINICS FOR CHILDREN

This partial listing, included for the aid of readers, has been selected from the 1952 Directory of "Psychiatric Clinics," published by The National Association for Mental Health, Inc., 1700 Broadway, New York 19, New York.

NEW HAMPSHIRE. Mental Hygiene & Child Guidance Clinics, 274 Pleasant St., Concord.

MASSACHUSETTS. Child Psychiatry Unit, Boston Psychopathic Hosp., Boston 15. Children's Psychiatric Clinic, Mass. Memorial Hospitals, Boston 18. Children's Psychiatric Unit, Beth Israel Hosp., Boston 15. Douglas A. Thom Clinic for Children, 315 Dartmouth St., Boston 16. Putnam Children's Center, 244 Townsend St., Boston 21. Judge Baker Guidance Center, 38 Beacon St., Boston 8. Psychiatric Clinic, Children's Medical Center, Boston 15. Child Guidance Clinic, 32 Spring St., Springfield 5. Youth Guidance Center, 2 State St., Worcester 5.

RHODE ISLAND. Child Guidance Clinic, 100 N. Main St., Providence. Emma Pendleton Bradley Home, Riverside 15.

CONNECTICUT. Bureau of Mental Hygiene, State Office Bldg., Hartford 6. Hartley-Salmon Clinic, 79 Farmington Ave., Hartford 5. Society for Mental Hygiene Clinic, 99 W. Main St., New Britain. Child Psychiatry Unit, Yale U. Child Study Center, New Haven 11. Clifford W. Beers Guidance Clinic, 432 Temple St., New Haven 10. Child Guidance Clinic, 35 Field St., Waterbury 2.

NEW YORK. State Child Guidance Clinic, 188 Front St., Binghamton. Child Guidance Clinic, Children's Hosp., Buffalo. Hawthorne Cedar Knolls School, Hawthorne. Guidance Center of New Rochelle, 81 Centre Ave., New Rochelle. Bureau of Child Guidance, Board of Educ., 228 E. 57 St., New York 22. Child Guidance Inst., Jewish Board of Guardians, 228 E. 19 St., New York 3. Child Psychiatry Div., Mt. Sinai Hosp., New York 29. Northside Center of Child Development, 31 W. 110 St., New York 26. Juvenile Guidance Center, 201 Montague St., Brooklyn 1. Beeman Children's Center, 650 Fourth St., Niagara Falls. Child Guidance Clinic, Board of Educ., 13 S. Fitzhugh St., Rochester 14. Guidance Center, 31 Gibbs St., Rochester 4. Westchester County Dept. of Health, County Office Bldg., White Plains.

NEW JERSEY. Northern N. J. Mental Hygiene Clinic, Greystone Park. Guidance Center, 60 S. Fullerton Ave., Montclair. Child Guidance Center, Jewish Child Care Ass'n, 15 Lincoln Park, Newark 2. Child Guidance Clinic, 109 S. Munn Ave., East Orange. Mental Hygiene Clinic, 111 E. Front St., Plainfield.

PENNSYLVANIA. Lehigh Valley Guidance Clinic, 713 Eighth Ave., Bethlehem. Erie Guidance Center, 322 Commerce Bldg., Erie. Child Guidance Center, 107 Boas St., Harrisburg. Guidance Clinic, 129 E. Orange St., Lancaster. Child Psychiatry Clinic, Temple U. Hosp., Philadelphia. Child Study Center, Inst. of the Pa. Hosp., 111 N. 49th St., Philadelphia 39. Child Guidance Clinic, 1700 Bainbridge St., Philadelphia 46. Child Guidance Center, 3713-15 Fifth Ave., Pittsburgh 13. Guidance Inst. of Berks County, 844-46 Centre Ave., Reading. Child Psychiatric & Guidance Center, No. 36 School, 335 Franklin Ave., Scranton 3. Childrens Service Center, 335 S. Franklin St., Wilkes-Barre.

MARYLAND. Child Guidance Clinic, Univ. of Maryland, Baltimore 1. Montgomery County Mental Hygiene Clinic, Farmers Bank Bldg., Rockville.

DISTRICT OF COLUMBIA. Child Center, Catholic Univ., 7th & Michigan Ave., N. E., Washington 17. Child Guidance Clinic, Bur. of Mental Hygiene, 3246 P. St., N. Y., Washington 7. Washington Inst. of Mental Hygiene, 1464 Columbia Rd., N. W., Washington 9.

VIRGINIA. Mental Hygiene Clinic, 517 North St. Asaph St., Alexandria. Arlington County Guidance Center, 1800 N. Edison St., Arlington. Children's Service Center, 116 Fourteenth St., N. W., Charlottesville. Fairfax County Child Guidance Clinic, 1057 W. Broad St., Falls Church. Memorial Guidance Clinic, 3001 Fifth Ave., Richmond 22. Roanoke Guidance Center, 1412 Franklin Rd., S. W., Roanoke 16.

KENTUCKY. Child Guidance Clinic, 206 E. Chestnut St., Louisville 2.

TENNESSEE. Guidance Center, 941 East Terrace, Chattanooga.

LOUISIANA. Guidance Center, 1737 Prytania St., New Orleans 13.

TEXAS. Community Guidance Center, 412 W. 17th St., Austin. Child Guidance Clinic, 2725 Oak Lawn Ave., Dallas 4. Guidance Clinic, 308 E. Fourth St., Fort Worth. Guidance Center of Houston, 304 McIlhenny Ave., Houston 6.

OHIO. Child Guidance Assoc. of Akron, 312 Locust St., Akron 2. Child Psychiatry Division, Cincinnati General Hosp., Cincinnati 29. Cleveland Guidance Center, 2050 E. 96th St., Cleveland 6. Psychiatric Clinic for Children, Western Reserve Medical School, Cleveland 6. Guidance Center, 458 Belmonte Park, North, Dayton 5.

MICHIGAN. Children's Center of Metropolitan Detroit, 5475 Woodward Ave., Detroit 2. Child Guidance Clinic, 1501 N. Michigan Ave., Saginaw.

ILLINOIS. Child Psychiatry Clinic, Michael Reese Hosp., 29th St. & Ellis Ave., Chicago 16. Inst. for Juvenile Research, 907 S. Wolcott Ave., Chicago 12.

WISCONSIN. Milwaukee County Guidance Clinic, 515 Public Safety Bldg., Milwaukee 3.

MINNESOTA. Minnesota Psychiatric Inst., Child Guidance Div., 1409 Willow St., Minneapolis 3. Amherst H. Wilder Child Guidance Clinic, 670 Marshall Ave., St. Paul 4.

MISSOURI. Mental Health Foundation, Dept. of Child Psychiatry, 1020 McGee, Kansas City 6. Community Child Guidance Clinic, Washington Univ., St. Louis 10.

KANSAS. Dept. of Child Psychiatry, Menninger Foundation, 2200 W. Sixth Ave., Topeka.

OKLAHOMA. Child Guidance Clinic, 4900 South Lewis, Tulsa.

COLORADO. Mental Hygiene Clinic, Univ. of Colorado, Denver 7.

UTAH. Utah Child Guidance Center, 156 Westminster Ave., Salt Lake City 15.

WASHINGTON. Psychiatric Clinic for Children, Univ. of Washington, Seattle 5.

OREGON. Community Child Guidance Clinic, 922 S. W. 17th Ave., Portland 5.

CALIFORNIA. State Mental Hygiene Clinic, 2241 College Ave., Berkeley 4. Mental Hygiene Clinic, 1428 Chestnut Ave., Long Beach 13. Child Guidance Clinic, 1325 W. Adams Blvd., Los Angeles 7. Child Guidance Clinic, 40 E. Dayton St., Central Park, Pasadena 1. Child Guidance Clinic, Children's Hosp., 420-22 Cherry St., San Francisco 13. Child Psychiatry Div., Langley Porter Clinic, 1st & Parnassus Aves., San Francisco 22. Mount Zion Psychiatric Clinic, 2255 Post St., San Francisco 15. Child Guidance & Consultation Serv., 126 N. El Camino Real, San Mateo.

TEACHER TRAINING OPPORTUNITIES

Some colleges and universities offering courses for teachers in special techniques for instruction of the exceptional child are listed herewith. Varying emphasis is given in these schools, many of which offer summer school courses, and where limitation or area of emphasis is known, some data is given. For detailed information, write the Registrar of these schools.

VERMONT. University of Vermont, Burlington.

MASSACHUSETTS. Boston University, Boston (Remedial Reading — Speech Correction — Cerebral Palsy). Emerson College, Boston (Speech Clinic). Framingham Teacher's College, Framingham. Lesley College, Cambridge. Wheelock College, Boston (1954).

NEW YORK. Bank Street College of Education, N. Y. C. Teachers College, Columbia University, N. Y. C. Syracuse University, Syracuse.

NEW JERSEY. New Jersey State Teachers College, Newark.

PENNSYLVANIA. Pennsylvania State College, State College. State Teachers College, California. University of Pennsylvania, Philadelphia. University of Pittsburgh, Pittsburgh.

WASHINGTON, D. C. The Catholic University of America. Gallaudet College, Kendall Green.

NORTH CAROLINA. Western Carolina Teachers College, Cullowhee.

FLORIDA. University of Florida, Gainesville. University of Miami, Coral Gables.

TENNESSEE. George Peabody College, Nashville 5. University of Tennessee, Knoxville.

TEXAS. Southwest Texas State Teachers College, San Marcos.

OHIO. Bowling Green State University, Bowling Green. Kent State University, Kent. Ohio State University, Columbus. Western Reserve University, Cleveland.

INDIANA. Ball State Teachers College, Muncie. Butler University, Indianapolis. Indiana State Teachers College, Terre Haute.

MICHIGAN. Michigan State Normal College, Ypsilanti. Wayne University, Detroit 1.

ILLINOIS. Illinois State Normal University, Normal. MacMurray College, Jacksonville.

WISCONSIN. University of Wisconsin, Madison. Wisconsin State College, Milwaukee.

MISSOURI. Washington University, St. Louis 10.

NEBRASKA. University of Nebraska Teachers College, Lincoln.

KANSAS. Kansas State College, Hays.

WASHINGTON. University of Washington, Seattle.

OREGON. University of Oregon, Eugene.

CALIFORNIA. College of the Pacific, Stockton. Los Angeles State College of Applied Arts and Sciences, Los Angeles. University of California, Berkeley.

CHAPTER I

A CHANCE FOR THE MENTALLY RETARDED CHILD

TODAY there is a growing realization of the social problems that beset the human race, and through scientific research, advances in medical knowledge, and psychiatric understanding of many of these problems, we are making possible a healthier, more pleasant existence.

An honest effort is being undertaken to create a welcome place for the aged. Newspaper articles written by "oldsters," Golden Age Clubs, the development of the science of geriatrics, and occupational therapy,—all of these are helping to make the advanced years of life more interesting and more useful.

Society is endeavoring to help physically crippled children strengthen and use their malformed extremities, and to develop their personalities and their capabilities, so that as adults they can add their contribution to society.

A sincere attempt is being made to adjust teaching methods to the needs of the children afflicted with cerebral palsy. Organizations have been formed throughout the United States to further their welfare. Special schools and home-care programs have been established to develop the mental and physical abilities of these children whose problems were formerly misunderstood and neglected.

The lives of epileptic children are being made easier, physically, socially and economically. Through the use of wonder-working drugs which control the seizures, many of these children are able to obtain an uninterrupted education that twenty years ago would have been impossible.

Deaf and blind children are today able to live in a world to which they have been trained to adapt. School programs have been formulated to meet their needs and to develop their talents. Many

of these handicapped children grow up to be self-respecting citizens because they have been educated and have been taught a trade or vocation by which they can support themselves.

The mentally and socially retarded are also receiving more help than ever before. These children are no longer grouped together as feeble-minded and dismissed at that. We now recognize that they have as many different facets to their personalities and mentalities as normal children. These youngsters can today be defined as trainable or educable. The Mongoloid, the hydrocephalic, the microcephalic, the cretin, the child with aphasia, the emotionally disturbed child, the child with a hysteria-fear neurosis, the child with an obsessive-compulsive behavior pattern, the schizophrenic,—all these types are now recognizable and can be treated according to the pattern of their disorder and their individual personality differences.

Today, all these many disorders and differences are being studied carefully in order that retarded children may be given new hope.

The Pollock School was founded for the purpose of aiding emotionally troubled and mentally retarded children to become assets to society instead of liabilities in institutions. The most important function of the school has been to help these children adjust themselves to their homes and to society. In the twenty-two years of our teaching experience, eighteen years of which we have devoted to the development of the school, we have dealt with various types of children, and have coped with many puzzling educational problems.

We have helped several types of handicapped children. We have worked out

programs for retarded children whose mental inferiority makes progress impossible unless individual attention is given through the entire academic day.

We have also helped the high-strung child who needs encouragement, sympathy, and self-understanding, in order to bring out his best qualities.

Then, there are some children whose abilities and disabilities are at such extremes that serious difficulties develop. Often a child with eighth grade ability in arithmetic has second grade ability in reading, or vice versa. These must be given guidance and special training to help them meet the problems of later life.

We have also dealt successfully with "dreamers," children who do well in academic work, but who are much less mature emotionally than is normal for their chronological age and who have such poor co-ordination that they cannot even put on their clothes without help; these youngsters find it difficult to get along with boys and girls of their own age. The difficulty of each must be sought out and corrected, that he may become a useful citizen in later life.

That all this can be done with rewarding results is proved by the fact that some of our children have graduated from high schools, and many are gainfully employed and live at home with their parents.

These are just a few of the positions some of our former students are filling: helper in a building-wrecking yard, shipper in a mattress factory, bus boy in a large hotel, packager in a tea company, owner of an ice cream truck, packer in a cookie factory, assistant in a nursery school, kitchen helper, trustworthy errand boy for a jewelry firm, office

worker in a factory, carpenter's assistant.

One of our boys went into business with a partner to make wallets. One of our girls passed a Civil Service examination and became a messenger assigned to the State House. Several of our boys have been in the Armed Forces, although not serving in the front lines; they were cooks, ground crew members in the Air Force, or held similar jobs. One of them became a seaman on a submarine.

A few of our pupils developed physical infirmities during adolescence and now need to stay at sanatoriums. These young men and women correspond with us faithfully, and their thoughtfulness suggests that their lives were enriched by the education they received. They still write longingly of our camp experiences, of our Gilbert and Sullivan concerts, of remembered friendships.

The hundreds of letters that we have received from our former pupils and from their parents indicate that when love and thought, patience and time are devoted to these children, they respond to a gratifying degree. The letters are humble, heartening evidence of what can be done for them.

The lives of these retarded adults and the life of each family and community in which they move have been made more secure and lifted to a higher level of human existence.

We who understand and work with retarded children are not only devoting ourselves to the achievement of these ends, but also endeavoring to teach their parents to accept and love them for what they are, — not dislike or even hate them for what they are not.

CHAPTER II

A REVALUATION OF RETARDED CHILDREN

BEFORE we proceed further, we wish to reevaluate the potentialities of retarded children, as well as to correct certain common misconceptions revealed in the questions asked us most frequently by parents of retarded children, and by others who are interested in their problems.

Through lack of contact with these children, or on the basis of idle gossip, many adults unknowingly spread misleading ideas about retarded children.

The following reevaluations are based on our twenty years of experience in working with and studying retarded children.

1. Mentally retarded children are born to parents of all social and economic classes.

It is not true that they are born only to middle class or poor families. We have enrolled children from very wealthy homes, and many from those of the so-called white-collar class,—children of doctors, of lawyers, of gifted musicians, of architects, of businessmen, accountants, building contractors, of nurses, of Army and Navy officers.

These children occur alike in rich families and in poor, among both the educated and the unenlightened, and among all races and religions.

2. The mentally retarded child is not an unfavorable reflection on his parents.

Mentally retarded children are born to families where there is no trace of feeble-mindedness, mental deterioration or disease on either the father's or the mother's side of the family for three generations back.

We have often considered these genealogical histories with parents who were

trying to account in some way for their child's deficiencies. These parents are usually healthy, normal individuals. They are not alcoholics, nor do they live irregular, unstable lives. There is nothing to indicate that a child of theirs would have been physically or mentally retarded. The fact that many of these parents are professional or successful business people shows that they are men and women of ability, resourcefulness, good health, and able to earn the respect of their community.

That a child is mentally retarded because of a brain injury that may have occurred at birth or in early childhood is no reflection on the parents. But the attitude of the parents towards such a child and their coping with the problem are a test. It is evidence of noble character when they surround the child with kindness, security, love, and understanding, and help him attain near to the limits of his mental development. Some parents—and sisters and brothers—show admirable strength of character when they include these children in great family events, such as special parties, anniversaries, or weddings. Others of lesser stature prefer to keep these youngsters out of sight,—even out of their lives.

A retarded child is often an incentive in spurring parents to greater effort. They feel that they have to achieve more in life to make up for their child's shortcomings. They try to provide for him financially in the event that he is never able to earn a living. They do not want him to become a burden to society.

We have seen husbands and wives drawn closer when they have tried to help their child find his place in life. We know parents who have wanted to spare each other needless anguish. Fathers

will say to us, "Tell me what I can do so that Charles will not be such a trial to my wife." And we know wives who realize that their homes should be a place of peace and tranquility for their husbands. Never is there argument between such parents as to the responsibility for the child's condition. Never does the wife or husband say: "He's all your fault. The child is just like your old Uncle Jimmy," and the like.

On the other hand, there is the opposite extreme where the parents openly denounce each other, often within the child's hearing. This constant friction makes the child's life even more unhappy, and their own lives equally miserable.

What is done—is done! The child is here to stay on this earth for as long as God wills. The way the parents set about solving their problem is a reflection on themselves, but not on the defenseless child. We all are certain that he did not desire to come to this earth so poorly equipped.

All that these children ask of us is to help them to become as strong as their mental and physical capacities will allow, so that they can lead moral, healthy, self-sufficient lives, even when their parents or loved ones can no longer care for them and guide them.

3. Normal children who play with mentally retarded children do not become "dull" from associating with them.

Feeble-mindedness and mental retardation are among the few children's illnesses that are not contagious!

We are bringing up our own two children at the school, and daily they mingle with the pupils. They have in no way been handicapped or harmed by this association. Rather, their humanitarian sympathies have been strengthened through their growing understanding of the problems of the retarded.

A normal child who associates with a retarded one may seem to be "catching" the illness because when he is exasperated by the other's slow responses, he becomes insulting and uses name-calling and ridicule. Incidentally, the retarded child's only way of defending himself is to persist in any mannerism which he knows annoys the other, or to resort to physical retaliation, which further aggravates the situation.

Through guidance and "education" we have taught the normal children who play in our school yard to understand and sympathize with the pupils. The normal child is made to feel that he is a "hero" to these children because he can run faster, play games better, and has more skill in the numerous other activities. When he realizes this, he tends to "show off" a bit and enjoys the admiration of his companions. In turn, the retarded children tend to imitate the normal and thereby improve their own behavior patterns. The relationship then becomes a sound one.

Sometimes the normal child adopts the careless speech habits of the mentally retarded in order to gain attention. When this happens, the normal child should be told that the other cannot at this age express himself in any different manner. He should be made to understand that although temporarily we must accept this speech pattern from the retarded child, we cannot and will not accept it from him. When he realizes that his attempt to be "cute" has failed, and that he is not winning the kind of attention he sought, the imitating will cease.

No, it certainly does not dull the normal child to play with the retarded. With the proper guidance, it is a wonderful opportunity for character training. If the situation is faced honestly by everyone concerned, it plants the seeds of social consciousness and responsibility at a very early age.

4. The mentally retarded child is not a dangerous child.

Whether the retarded child is dangerous or not depends to a very large degree on the extent to which he has been neglected or kept in the background. If he has been left to himself too much, he will seek to imitate the most dramatic actions he is aware of, in order to direct attention to himself. He will play with matches,—but what three-year-old is not tempted to do the same? He will cut his own hair,—but then he is only imitating his friend the barber. He will bite,—but only because he has not been taught other ways of holding his own.

Like most children, he must be taught right from wrong. But his sense of values is usually not the same as a normal child's, and he requires a longer period of time to learn socially acceptable ways of acting.

When nine-year-old Stanley, one of our day pupils, first learned to read, he developed an absorbing interest in comic books. He carried them with him all day long,—not only to the dinner table but even to the ball field.

He acquired a large collection of them, but then he discovered that his next-door friend, Johnny, had an even larger one. At five o'clock one morning, Stanley noticed that Johnny's bedroom window was open. He got up, climbed out his own window, crossed the lawn, entered Johnny's room, helped himself to several dozen of the comic books there, and returned to his own room with them. He then proceeded to enjoy his increased stock of books while reclining on the bed.

When his father came into the room, he was taken aback by the number of comics he saw scattered about, and questioned Stanley about them.

Stanley saw nothing wrong in what he had done. He did not try to lie about it. He calmly told his father that Johnny

had lots of books he had never seen, and related how he had taken them.

It then became the parents' task at home, and ours at the school, to teach Stanley that what Johnny owned belonged to Johnny, and that what Stanley owned belonged to Stanley. We emphasized how wrong it was to take something that belonged to another person. Stanley gradually learned this lesson which most normal children would have grasped more easily or not have had to be taught at all.

When it is pointed out to the retarded child that something he did was wrong and that he has hurt his teacher, or a member of his group or his family, he usually shows remorse. At the time, he will make an effort not to repeat the wrong, although later he may forget and make the same mistake again.

Guidance and suggestion must be constant, and must be continued over a long period of time. A sense of values, a sense of discrimination, a sense of judgment,—these must be taught, and taught not for weeks or months, but for years.

5. The mentally retarded child is neither overly affectionate nor unaffectionate.

We have found considerable confusion among parents and others concerning the affections of the mentally retarded child.

He is usually very affectionate. When the opposite appears to be true, it is often because his parents and other members of the family are not *honestly* affectionate toward him. They cannot understand him, nor do they make much effort to do so. He senses the insincerity and turns away from them. The child longs to feel that he is wanted. He longs for a feeling of security. He does not enjoy being reminded at every turn and movement that he is different, that he is not as important as others.

We have seen many a child in this situation. His little heart beats fast with

anticipation of approval and acceptance from his parents when we first invite them for a demonstration of what he has accomplished at school. At the beginning he is usually timid. But should he see smiles of approval and joy, he is ready to show his parents everything he has learned, and he repays affection with affection.

When, on the other hand, the mentally retarded child seems to be overly affectionate, we generally find that one of the parents has given him too much indulgence and care. He hasn't been allowed to dress himself or even to feed himself. He hasn't been permitted to play with younger children, whom he would prefer because they are nearer his own mental age. Such a child has grown to cling desperately to the parents, and especially to the one who has most favored him.

A child who has been protected in this manner begins to achieve emotional maturity when he is at school, but he must be surrounded by people who are sincerely interested in his welfare before he can become a happy, well-adjusted person. He cannot, of course, be plunged into a coldly efficient atmosphere from the warmth of affectionate parents who have built their lives around him, and be expected to respond normally. A bridge of understanding and sympathy must be built between him and the teachers.

The mentally retarded child achieves emotional balance when he is with people from whom he receives not only a smile of approval but also, when necessary, disapproval and wise correction.

While away at school, he does not forget his parents. Rather, he gains the feeling that by growing physically, emotionally, and mentally, he is offering something to them. And he certainly is, to the best of his ability.

He finds strength in himself through his newly gained accomplishments. He

feels that he is more acceptable to others, that he "belongs." He repays the parents with more mature love and devotion.

These children do feel a deep love for family and home. They are the greatest "boosters" of the accomplishments of their parents, brothers, sisters, and other relatives. They are capable of family pride, true loyalty, and strong affection.

6. It is not difficult to satisfy the mentally retarded child.

The retarded child is more satisfied with the little things in life than with the big things that are sought by those of keener intellect and greater ambition. When he is given a chance to be satisfied by those actions and possessions that are within the range of his capabilities, he is no more difficult to please than is the normal child.

He is not too concerned if he is in the third grade when according to his chronological age he should be in the seventh. He gradually comes to realize and to accept his deficiencies in academic work. His retardation is seldom a direct source of unhappiness.

The mentally retarded boy enjoys being able to kick a football, handle a tennis racquet, or bat a baseball, even though it may be with only the skill of a normal child four or five years younger.

The mentally retarded girl derives much pleasure from knitting, sewing, and other handwork within the range of her mentality and physical coordination. These girls like to plan projects, choosing harmonious colors and working out simple patterns. In this way, their artistic sense can be developed.

Retarded children are not concerned about the "high style" of their clothes, and they wear "hand-me-downs" with less feeling of being socially apart, than do their more intelligent brothers and sisters. Any clothes that they have never seen before are new clothes to them.

Our primary concern for the clothing of these children should be the ease with which they can put it on,—how easily they can adjust the buttons, snaps, and bows.

Some mothers hope that fancy clothing will disguise a youngster's quite apparent deficiencies, with the result that many lethargic, indifferent children wear fussy clothes which they could never manage by themselves. These children have to be dressed by an adult until the time they enter school. Then, when they are dressed in simple, attractive clothes they can handle by themselves, they become interested in and proud of their appearance. They want to put on, button up, snap, and zipper without anyone's help.

Simple clothing, sports, and many other activities and possessions to be mentioned later are all sources of enjoyment for these children.

7. The mentally retarded child can enjoy life as much as can the normal child.

Retarded children gain happiness and pleasure from simple, ordinary things. They like good food, and are discriminating in their taste. One of our maids once burned the alphabet noodles in the soup, but served it anyway. A six-year-old youngster innocently piped up, "Who put the burned cigarettes in the soup?" They do not hesitate to tell us when they do not like a certain dish. And when we serve their favorite foods, their comments are enthusiastically appreciative.

They derive much pleasure from music. They love to sing,—anything, including folk songs, cowboy laments, Gilbert and Sullivan, hymns, popular songs,—provided no one criticizes the pitch or the fact that the tune is not sung perfectly, or that the tempo is a bit off, or the *pianissimo* and *forte* effects ignored. They sing just for the sheer fun of it.

They enjoy performing in plays and

skits, so long as the material is within their capabilities and no one is embarrassed by their errors.

They love to dance. The little ones enjoy simple singing and dancing games; the older boys and girls prefer square and folk dancing. Most of them never master ballroom steps, although we did have three pupils who became expert rhumba dancers.

These children also enjoy outdoor games for youngsters, as well as throwing and kicking a football, and playing soft-ball, baseball, and basketball. But the games must be simplified, since too many rules confuse them. If the game is too complicated, they will finish by needing a referee, for each one makes up a few rules of his own as he goes along.

They like "tennis," and will bat the ball back and forth without being perturbed if they miss a shot now and then. They will also play "golf," using a rubber ball.

They do not play for the score so much as for the fun and exercise, and the chance to say, "I beat him! I won the game!"

They can learn to swim and dive if properly instructed. They float, splash about, and move their arms and legs well enough to propel themselves, although not with much skill or grace.

Some of these children lose their inhibitions when they are not with their brothers and sisters, to be measured up to. We have often heard parents remark, "We've never seen our boy splash around so. We're amazed."

Many of them blossom surprisingly when they are with younger children whose abilities are less mature than their own. They want to "show the little fellow" how to climb, or float, or bat a ball, and in doing so they lose some of their own self-consciousness. They want to show off in front of others who have less skill, although they will never willingly

compete with youngsters they recognize as more mature than themselves.

Incidentally, great benefit can be derived from allowing older retarded children to "show off" and perhaps "teach" the younger ones, since they are thus able to review something they had earlier learned.

In Chapter VI we have given the details of our physical education program as well as an account of how these children can be taught to swim.

In the school, many of these children like to read to a group younger than they, and all of them enjoy being read to.

They derive a great deal of pleasure from concerts, movies, museum trips, religious services, handwork and simple manual projects, radio and television, and many of the other activities of normal children.

They have the capacity to enjoy life, and will do so if adults and normal children will accept them and allow them to enter into their daily activities.

8. Teaching mentally retarded children is not more difficult than teaching those of normal intelligence, but the problems involved are different.

The teacher of normal children has much larger classes to deal with, and if she is conscientious in her work, she must prepare a great deal of material to meet the different interests and needs of all her pupils.

On the other hand, the teacher of the mentally retarded must have much more patience and understanding. She must have a precise knowledge not only of abnormal psychology, but also of the normal achievements of children of all ages and grades, in order to recognize how much the retarded youngster deviates from the normal.

She must keep in mind that whereas normal pupils achieve within a year, a year's growth, retarded children usually

grow mentally from five to eight months in a twelve month period. For example, the normal child can be expected to learn the addition and subtraction facts during the second grade, or by the time he is seven or seven and a half years old. The retarded child, however, usually will not have learned and understood these until he is nine or older.

The instructor should not attempt "group teaching." Her method should be very different from that used to teach a class of 20 or 25 children, for she is concerned with only three or four individuals at a time. Because the retarded child's mind works slowly, he needs to have every step of the lesson explained. Several illustrations should be worked out in detail, and drill provided for each new item of subject matter.

Sometimes the teacher must stop midway in her lesson and cannot complete the work she had planned for the day. Sometimes she must break even this small lesson into two parts. She must drill in a manner that is interesting and stimulating, that will not lose the attention of the group through monotony. She must always adjust her teaching pace to the individual child's rate of learning, and remember that his span of attention is not as long as that of a normal youngster.

Often progress is extremely slow. Then the teacher must introduce each new step very slowly. Too many new steps only further confuse the little mind that is already filled with many confusions born of fear and the feeling of inferiority.

She must proceed cautiously at first, in order to build a strong foundation. When the foundation has been successfully laid, and the child is able to grasp more of the subject matter, then the rate of learning can gradually be increased.

A gentle sense of humor is an essential for anyone working with the retarded. Ridicule and sarcasm must never be used. These two "weapons" accomplish noth-

ing, for in most cases the children do not understand the meaning of the words used, yet the tone of voice stings and causes resentment. A barrier is thus raised between teacher and pupils. The children will not go to a sarcastic teacher or maid with the little problems and confidences which generally create a closer bond. They will leave her strictly alone, so that the sarcastic person knows little about her charges.

These children love anyone who "tells funny things," or listens to their comments, or praises them for the accomplishment of a perfect or nearly perfect assignment paper. They love a person who can turn a situation seemingly tragic to a child into a less serious one with a few humorous overtones.

A seven-year-old child at our school dropped his bottle of milk, shattering the glass and splattering the milk. He was so frightened that he trembled and cried, becoming noisier as the children commented loudly upon the accident.

One of our teachers, hearing the commotion, rushed in, sized up the situation, and said: "I am sure you didn't mean to break the bottle of milk. It must have slipped from your hand. Let's get another bottle, and when you have finished drinking, we'll get a little brush and dustpan to clean this all up. Now, isn't it too bad that we don't have a pussy cat to lap up all this good milk?"

The children all laughed and began to talk about the wonderful fun they could have with the cat. The situation was saved. The children ran happily out to their outdoor play, having forgotten about the accident which had seemed so tragic a few minutes before.

Another year we had the courage to accept as a student a three-and-a-half-year-old boy who had been given a mental rating of 18 months to two years by one of New England's prominent doctors. Dicky had no speech, nor did he make

any speech babbling sounds. After a few weeks of work and play with him, we were able to get several vocal responses, and he gradually began to imitate some of our "noises."

One of our maids, who has been with us for several years, has a delightful dry humor with the characteristic Vermonter's common sense. She has put the "sunshine" into many of our days with her remarks. One morning she took Dicky to the bathroom, and when she returned him to the group, she said, "Mrs. Pollock, Dicky may not be able to speak, but you have certainly 'wired him up for sound!' His range of noises in the bathroom just now was amazing."

The analysis of Dicky's progress in so humorous a way gave us all a glowing feeling that day.

If a teacher does not display a sense of humor, if she wears a critical, exasperated expression, then, of course, she does not find much enjoyment in her work. Unconsciously, she keeps raising the standards of what she expects from the children, both academically and in social behavior, and is seldom satisfied with the rate of progress. This shows clearly in the indifferent attitude that the children have towards her. She does not realize how worth-while her work is because she has the feeling that she is expending too much effort and the children are responding inadequately.

However, if the teacher is more tolerant and more patient, and learns to accept whatever effort the child makes, she will derive much more pleasure from her teaching. If she can inject a little humor during the course of the day, she will not only relax herself, but also relax the children.

One spring the children became quite irritable because we had had so many rainy days. They had missed their outdoor play and were very restless. One morning the sun shone brightly, only for

the sky to cloud over and rain begin by eleven o'clock. One of the teachers, realizing how keenly disappointed the children must be, saved the day by remarking, "Well, boys and girls, how do you like this cloudburst. I know it will be over in a few minutes and that the sun will come out; but the playground will be so wet we'll have to go around singing 'Row, row, row your boat!'" The children laughed, and during the whole day kept repeating the remark.

When the confidence of the parents has been gained, they, too, look upon the actions of their child with less criticism. Melvin, a little boy who had been a distressing behavior problem, was Mr. Pollock's "charge" for several months. One day the boy's mother remarked: "When I call for Melvin I can't help feeling that at the end of the day, Melvin, who is supposed to be getting 'treatment,' looks fine, while Mr. Pollock looks terrible. It seems as though Melvin has been treating Mr. Pollock."

Other parents have expressed concern over our welfare, especially during the first few months of the child's adjustment. When they inquire about us in an amusing manner, we know that they too are beginning to relax, to view their problems with a more tolerant, cheerful attitude. It is a call beyond duty, but a vital one, for the teacher to promote this healthier mental attitude in the parents as well as in the children.

If the teacher can look back every once in a while and think of the children as they were several months ago, she will be able to gauge their growth and will realize that the time and effort expended in their behalf have been repaid.

There is a great deal of personal satisfaction and happiness to be derived from teaching mentally retarded children. If one is successful, she has the feeling that her own life, as well as the children's, is so much the richer.

9. *The mentally retarded child is not lazy.*

The mentally slow child is not lazy, but he must be given school work suitable to his abilities and in conducive surroundings, and he must know that achievement is rewarded.

The child will usually drop an assigned task if it is beyond his understanding or if there is no one at hand to help him over the difficulties. He needs a "crutch." He needs a teacher to remind him, when he becomes careless, that she thinks he can do better. He needs someone nearby to tell him the meaning of unfamiliar words, or to help him recall a process in arithmetic, or to explain the wording of a problem. If he is dismissed curtly and told to go back to his seat and work out the difficulty by himself, he will become discouraged and give up. But given a little help, just at the time he needs it, he will exert his utmost effort.

The retarded child works best at familiar tasks, and dreads unknown situations. Assignments which are boring to the normal child because they are repetitious and without variation are enjoyable to him. He prefers doing over and over again the work he understands, rather than undertaking a new assignment. The teacher must therefore be patient and skillful in introducing new material.

Often the retarded child does not exert his best effort because the reward upon achievement of a task does not seem worth while. Most normal children will, without much "pushing," study and memorize a list of words, certain number facts, dates, or places. The retarded child will not apply himself in this way because mastering the assignment does not in itself seem important enough. However, if he is told that when he completes a page of his arithmetic book and can give orally the correct answers to the number facts that are on the page, he will receive

a particular reward, his effort will surprise the teacher. Children are motivated by a desire to be rewarded for their effort, as indeed are most adults.

The younger children love to be rewarded with red or shining gold stars pasted on their foreheads. Sometimes we use small American flags or patriotic emblems, especially if the rewards have been earned at a time when there is a national holiday.

The older boys and girls like to be rewarded with the Wildlife Stamps that are issued by the National Wildlife Federation in Washington. We see to it that the children receive a different stamp each time they complete a page in a workbook or do a written assignment. In this way they earn a complete collection of these educational stamps at the same time they master academic material.

The child will also work at an assignment if he can have fun doing it. If he is given a hundred arithmetic facts to memorize, he will become discouraged and rebel against doing the lesson because it appears to be an enormous task. However, if there is a race to learn twenty-five new arithmetic facts each week for four weeks, the child will master the hundred facts surprisingly fast.

These children are much better in school games when each meets only one or two "opponents." They are not successful in group competition, for they "get lost" wondering whose turn is next. Furthermore, the teacher can achieve much more individual drill by "racing" two children than by racing groups of five or ten in which the individual child is not called on so often.

10. The mentally retarded child should be taught the tool subjects before he is introduced to the social studies.

The most important academic instruction that mentally retarded children can be given is an excellent foundation in all

tool subjects. They should not be taught social studies along with other children of their own chronological age, in the hope they will know "what is going on in the world." Rather, social studies should be attempted only after these children have mastered the tool subjects.

First, they should be taught to recognize all the letters of the alphabet, to spell, and to understand the four basic arithmetical processes and the mechanics of reading. They can and should be helped to express their thoughts in written English. Often they become more faithful correspondents than their brothers and sisters.

We do believe that even the youngest children should be acquainted with the *personalities* in the news. Our bulletin boards are covered with pictures of prominent people the children cut out of newspapers and current magazines. We find that they are reluctant to throw away the picture of a person they recognize, such as President Eisenhower, Queen Elizabeth, or a favorite sports star. Even though they do not realize the importance of major national or world events, the pictures of the people involved are recognized and remembered.

These children always have to be taught the obvious. No knowledge nor observation can be taken for granted. The retarded child of nine is not aware of the things that a normal child of nine perceives. He is more likely to know only that which is understood by a six-year-old.

The teacher, therefore, should not consider that she is insulting his intelligence or boring him when she follows an introductory lesson with two or three drill lessons. Expounding the principle of an assignment only once, with the expectation that the child will grasp and retain it, is not the method to be used. Explain and drill, and then review and drill again, so that the child can slowly master the concepts, one by one. He will remember

only if the teacher repeats the material again and again. And the drill, so necessary with these children, must be presented ingeniously as a game in order to hold the child's attention.

Even the child who is assessed as trainable, but not educable, should be given an opportunity to print his letters, write a few figures, recognize words in a pre-primer, and do some of the exercises in the reading-readiness books. It adds to the child's self respect if he is able to master these simple assignments. It even adds to the parent's mental well being and his regard for this child. How often parents have expressed the thought, "Well, our child is not a total loss. We feel so good when we see her using whatever intelligence she has, by writing some of her numbers and the simple words you taught her."

One parent related the following incident. "As we were leaving church Sunday morning, our minister stopped to shake hands with us. He put his hand under Eddie's chin, lifted his face, and said, 'I am so glad that you came to church today. What is your name, son?'

"Of course, he did not realize that Eddie's speech was indistinct, but Eddie was aware of it. He 'fished' quickly into his father's pocket, found a card and a pencil, and printed his name on the card. With a big grin of pride, he handed it to our minister.

"I can't tell you what it meant to us. For the first time in his life we did not have to answer for him. We realize that Eddie will never master very much academic work, but we do hope that he will be able to put to good use the little bit that he can assimilate."

This parent expressed our attitude toward these "uneducable" children. Even though they cannot read, they do enjoy copying a story from a pre-primer, or a simple first grade book. They take pride and derive satisfaction because they are

using a pencil or a ball point pen and paper, and are doing "school work" like all other boys and girls.

11. The mentally retarded are capable of religious devotion.

These children often have a more positive feeling toward an all-protecting God than does the average youngster. They take for granted the Lord's goodness. They are usually well behaved at religious services and take part in simple devotional exercises with a great deal of enjoyment.

If the meaning of a hymn has been explained to them, they will sing it with reverence. But if it has not, the melody becomes more important than the thought, and the teacher may hear strangely garbled words fitted in perfectly to the tune and rhythm of the hymn.

Incidentally, this may happen not only with hymns but with any music these children have learned by rote. At one time we taught a class "The Battle Hymn of the Republic." We were considerably taken aback some days later when we overheard a little boy of six and a girl of nine, who had sung along with us timidly during music period, marching noisily around the playground and chanting lustily:

Glory-Glory-Have-a-New-Year
Glory-Glory-Have-a-New-Year
Glory-Glory-Have-a-New-Year
The sol-jers is marching along.

They were not being sacrilegious; they were merely singing a song they loved, exactly as it had sounded to them.

Retarded children can be taught the observances of each religious holiday and are impressed with the customs of different religions. They do not ridicule unless they have been taught ridicule by an adult who has tried to "slant" their thinking.

We have had Jewish children help

Catholic children with their Catechism, and Catholic children help Protestant prepare for their Confirmation. And children of both groups have helped Jewish children with the Bar Mitzvah speeches and prayers. One of our Irish Catholic boys learned the Bar Mitzvah observances so well that he would have been a better aspirant than our Jewish student.

Religion gives these children a richer life. It gives them the feeling that they are extending their personalities beyond the home and school. They learn to express a thought through prayer. They welcome an opportunity to join a congregation of people, and their conduct at service is above reproach if one takes time to explain to them the proper behavior when attending church or temple, and describes the ritual.

12. The mentally retarded child can "amount to something."

The mentally retarded will never find his way into the Hall of Fame, nor will he even be a leader in his community. But he does make a good "follower," and does have something to contribute to society.

He will never amass great wealth, but he usually can be taught to earn a living.

He will never be able to keep up with the Joneses, but he can, in general, take care of his own needs, especially if there is an interested relative to help out when a situation becomes confusing.

In addition to the jobs mentioned earlier which some of our former students are now holding, there is much around

the home and school which the mentally retarded of fourteen or older can do. They are especially helpful with children. They are not as impatient as young adults generally are, and they understand the "state of childhood." They are helpful in teaching young children to hang up their clothes and to take care of belongings in the dressing room. They will assist little ones with their peg boards or puzzles without rushing them and still make them keep their minds on the assigned task. They are helpful with young children who need special attention in the bathroom. They will put material back in assigned places. They can assist on the playground, teaching younger children to ride bicycles or play ball or simple games.

They can perform many services for the nursery school and kindergarten teacher, leaving her more time for planning or other lesson preparation.

It is touching to see how even the facial expression and general attitude of these mentally retarded change when they do work which they enjoy, especially work they can perform without their deficiencies constantly being brought to light.

We should not expect more from the child than he can give. If we withhold all aid, and expect him to stand on his own two feet in accomplishing a task that is beyond him, then we will all be disappointed.

In judging how much a mentally retarded person achieves in life, let us first appraise the standards we set for him, and let us give him a hand along the way. Then we can truly judge his success.

CHAPTER III

THE HUMAN QUALITIES OF RETARDED CHILDREN

For the full development of the potentialities of these children and for the stimulation of socially acceptable characteristics, a calm, happy, homelike atmosphere is essential. This atmosphere can be established and maintained not only at the special school, but also in the home.

1. CONDUCIVE ENVIRONMENT

It may be well to explain our own approach to this problem, and our means of striving to maintain the desired environment for them. Other schools may employ different means that are equally effective. And, of course, in the home the specific methods must be somewhat varied. But all these should aim toward the creation of surroundings conducive to the full development and growth of the mentally retarded child.

Our school was founded in Brookline, Massachusetts, in 1934, and has from the first enrolled both day and boarding students. It is now situated in a large, airy, many-windowed sixteen-room house on an acre of land. The children have use of the entire house.

On the first floor there are two large classrooms as well as a spacious dining room in which all can be seated and eat as a family group. On the second and third floors are bedrooms decorated so as to appeal to the children. There are two enclosed porches for rainy day play. For sunny days there is an outdoor playground with seat swings, ladders, rings, slides, basketball hoops and similar equipment.

A small plot of the grounds is planted with vegetables to show which of them grow above the ground, and which are root, and which are bush vegetables, and to instruct the children in the care of a small garden.

The youngsters at the school come in daily contact with people; they are not isolated nor kept in the background. They learn to travel on buses, cars, trains, elevators. They attend plays, concerts, movies, and patriotic programs; in other words, they have the opportunity to acquire poise and make themselves acceptable to society.

All the children go home during Christmas, spring and summer vacations, so that the parents and other members of their families may have a chance to see their development, and to adjust their own attitudes. We do not accept any children who have no home to return to. This rule seems to us to be an essential factor in the development of educable children.

We are constantly in touch with the parents of the children and discuss our mutual problems freely as any difficulty arises. In a cooperative manner, then, we and the teachers can plan, work, play, experiment, and revise, and, we might add, pray for the success of our efforts. In this atmosphere retarded children may grow happily, and, without the deterrent of friction, adjust themselves to the ways and demands of normal minds and bodies.

A special word should be added in regard to the quality perhaps most essential to the desired conducive atmosphere—affection, expressed in warm personal attention.

These children blossom amazingly when they are shown affection and an interest in the daily happenings of their lives.

One summer we interviewed a boy of fifteen regarding entrance to the school. He was accompanied by a widowed mother and an older sister.

The family had entered him in a pub-

lic institution the previous January. He became withdrawn, sullen, uncooperative, unmanageable, and then reached a stage where he refused to clean his room, to dress, and finally to eat. It was such a distressing situation that the boy required intravenous feeding. His mother took him home in March. His physical health improved, but the personality difficulties did not disappear. We were dubious about accepting him as a boarding student because of his uncooperative manner during the interview.

After another conference with the unhappy mother, we felt that we should give the boy a trial. We were very pleasantly surprised, at the end of a week, to see a shy grin on his face occasionally instead of the prevailing scowl, to find him going into the kitchen and asking to help with the setting of the table, to see him jump into the back seat of the car when we asked for volunteers on a shopping trip, to find him using some of his leisure to prune and trim our privet hedge. We attempted little school work, but we did come to know him well.

Then we reached the stage where we could discuss his stay at the State institution without bringing a tenseness to his mouth or tears to his eyes. He told us: "Nobody there cared anything about me. Nobody cared if I lived or died, so I wanted to die. There were lots of people there, but they didn't care anything about me. All I had to do was to clean my room and wait for my meals, so I sat in the corner and waited. That's all I did. I didn't hurt anyone." He would have died of a broken heart had he remained in that atmosphere.

By our daily acts we showed him that we all cared about him. We praised his efforts even though his academic work was only at a second grade level. Judging from his common sense, a growing awareness of the world about him, and a will-

ingness to take instruction, we felt that there would be mental growth.

By November the shy grin appeared at the slightest provocation. He greeted every child and adult with a smile and a remark. He sought the companionship of others. He controlled his temper better, answered questions in a pleasant manner.

The improvement was so marked that we decided to let him go home for his Thanksgiving vacation. We planned to put him on the train at Back Bay Station, in Boston, at 6 o'clock in the evening the Wednesday before Thanksgiving. His mother and sister would await him at his home station.

That Wednesday the Back Bay Station was thronged with crowds going home for the holiday. The train stopped for only three minutes. Mr. Pollock rushed forward, found a seat for the boy, settled his suitcase near him, patted him on the back, wished him a happy Thanksgiving, and left the train to stand on the platform so that he could wave good-bye. To his great amazement, he saw the crowds thrust apart, as though they were matchsticks, by two long arms, and down the steps came bounding this tall husky boy. He threw his arms around Mr. Pollock and shouted, "I forgot to kiss you good-bye!"

After resounding kisses on both cheeks he ran back through the crowd and took his seat, waving until he could no longer see Mr. Pollock.

These children do seek affection and will repay it when it is given wholeheartedly.

As we look back over the hundreds of snapshots, poems, stories, newspapers, and drawings that we have kept, we are struck by the thought of how our work has satisfied our own souls. Besides helping these children to grow, we have endeavored to mold their characters and to brighten their lives. If, however, they had

not possessed endearing and desirable human qualities which are found in normal children, our effort and all our work would have been too discouraging. We want to stress that retarded children *are* endowed with lovable characteristics.

In this chapter are printed some of the jokes, poems, and stories that these children have written. These "literary efforts" reveal that the children have a sense of humor; that they have an ability to rhyme; that they have an interest in nature; that they are capable of self-criticism; that in many cases they are more ambitious than their capabilities warrant. These excerpts are taken from weekly newspapers that the children have written during each summer, since 1936. We chose the summertime for "Our Newspaper" because we have such a flexible academic program in July and August that we are able to take many trips and plan more activities. The children report the various activities of the week, even the most attractive Fashion of the Week (which made some of them more aware of their appearance), their favorite meal, record, or song, most interesting sport, and best drawings and jokes.

The papers are typewritten and hectographed by the children. Groups are assigned to various tasks. The "job" of each child is changed weekly, so that by the time the summer is over, he is familiar with the reporting of several different activities.

The newspaper also serves another purpose. These children do not give their parents an accurate account of what goes on during the week. The newspaper tells the most important incidents, expressed in the children's best written English. It is especially helpful to parents of children who do not talk or whose speech is developing slowly. The parent can discuss our activities with the child, and feel encouraged when the child nods his head, or

laughs happily as these experiences are recalled.

2. THE CHILDREN'S SENSE OF HUMOR

The following are some of the jokes the children included in the paper. Many of them are original. Some are riddles that are just "dawning on them." Others are based on actual happenings at school or camp.

ARTHUR (*age 6, at the wienie roast*): If you go too near to the fire, you'll be a hot dog!

LAURA (*to Edna*): Please take my foot off your toe!

GERTRUDE (*looking at Farmer Smith's cow*): Hasn't she got big horns! Now I suppose she can hear all the better!

BERNARD: Why did the strawberry cry?
ANSWER: Because its father was in a jam.

BERNARD: Whom did Charles River marry?
ANSWER: Rowes Wharf (Rose Wharf).

MILDRED: What did the wrapper say to the lollipop?
ANSWER: Stick by me and you won't be licked.

MELVIN: What manager weighs a lot?
ANSWER: Boston (Boss-ton).

BERNARD: What season will hit the ground?
ANSWER: Fall.

ALBERT: Which letter reminds you of something that makes things sweet?
EDNA: I don't know.
ALBERT: A bee.

MILDRED: When is the cook in the kitchen cruel?
ANSWER: When she beats the eggs and whips the cream.

MILDRED: Why is a river like a person who has a cold in the nose?
ANSWER: They both keep on running.

ALBERT: Which day should we fry our food?
MOTHER: I don't know. On which day, Albert?

ALBERT: Fri-day.

QUENTIN: If you were locked up in a room with a bed spring and calendar, what could you live on?

ANSWER: You could eat the dates from the calendar and drink from the spring.

MARY: What goes up the chimney down,
but won't go down the chimney up?

ANSWER: An umbrella.

CARL: Here are some geography riddles:

1. Which state reminds you of your father?

ANSWER: Pa. (Pennsylvania)

2. Which state is very sick?

ANSWER: Ill. (Illinois)

3. Which state reminds you of Monday?

ANSWER: Wash. (Washington)

3. ORIGINAL POEMS AND SONGS

The following are original poems. The children received very little help from us in writing them. The imperfection of the meter can be forgiven when we realize the happiness the child felt as he put together words that "rhymed" and felt the thrill of "writing poetry."

TAKING A HIKE (M. C.)

(The child had a malformation of the knee cap and had difficulty walking)

Take a hike, take a hike,
Take along the friends you like,
Down the lane, and through the wood,
To gather blueberries for your food
And should you take your teacher's arm
Unto you will come no harm.

A BATTLE (W. B.)

The sky is beautiful at night,
But how the mosquitoes love to bite,
We swat and swat them left and right
And in the end, they flit to flight.

AT THE TOWER (L. G.)

(There was an observation tower on the top of a hill at our Camp at Center Ossipee, New Hampshire. It was a favorite hiking destination.)

To the tower we did hike,
Oh, how we wished for a bike.
We looked down at the lake and trees
And how we did enjoy the breeze.
We watched the men catching fish
Which, we suppose, will taste "delish."
Through our field glasses we did look,
The country was like an open book.

THE BIRTHDAY PARTY (C. B.)

Gloria and Eleanor had a party
And everyone thought the food was hearty.

Each guest had to make a toast
To the one we liked the most.

We all played Fortune-Teller then,
To see what we'd be, when we're men.
We had a great deal of fun,
Until the party was done.

MANUEL AND HIS GUM (E. W.)

Manuel had twenty-four pieces of gum,
To each child he gave some,
Gum went from lower to upper
Till it was time to eat our supper.

CAMP (F. G.)

(The child who had suffered with delayed speech)

We think Camp is lots of fun.
We play games till day is done.

OUR TUESDAY NIGHT VIRGINIA REEL (C. B.)

Back to back we go,
Reel off and under the arch
Hold hands high, not too low
And to our places we march.
Some do walk
And some do run
Some do talk
But all have fun.

BLAZE AND FOLLOW HIKE (G. Y.)

Half of us
Blazed a trail
The rest of us
Did not fail
To follow the arrows
Large and small,
That led to the hill,
Where we heard a call
That frightened us away
Till we saw
It was our campers at play.

In the summer of 1941 we had a song-writing contest. The children chose their favorite tunes and wrote lyrics to the music. We allowed them to choose their own subjects, and were deeply touched and surprised when we realized that each song had been written about the thought of what "Camp" meant to them. We have enjoyed our original Camp Songs so much that we have sung them over and over again ever since. Here are a few of them:

(1)

WORDS BY W. R.

Tune: "Hi-Ho, Hi-Ho"

Hi-Ho, Hi-Ho,
 To CAMP POLLOCK we go,
 We have some fun
 Till the day is done,
 Hi-Ho, Hi-Ho,
 Hi-Ho, we work and hike
 We swim and ride our bikes,
 We eat and sleep
 Our health to keep,
 Hi-Ho, Hi-Ho.

(2)

WORDS BY W. R.

Tune: "M is for Mother"

P is for the picnic that they gave us,
 O is for the orchestra we play.
 L-L is for the luscious food they serve us,
 O is for the outdoor fun each day.
 C is for the candy, gum and fudge,
 K is for the kindness and "knowledge."
 Put them all together
 They spell CAMP POLLOCK
 The happiest place on earth for us.

(3)

WORDS BY E. W.

Tune: "It Ain't Gonna Rain No More"

Oh, we're happy at CAMP POLLOCK
 We're having lots of fun,
 We work and play and learn and sing,
 Till the day is done.

(4)

WORDS BY WARREN, EDNA, ROGER,
 CARL AND GUY*Tune: "I Had a Little Puppy"*

(Each line is sung to a note of the ascending scale.)

We're away up at CAMP POLLOCK,
 Amid the hills and trees,
 We see the lakes and mountains
 The flowers and the bees.
 Some have bikes to ride on,
 Some have roller skates,
 We work till the day is done,
 We're happy with our room mates.
 RAH, RAH, RAH, RAH, RAH, RAH, RAH,
 CAMP POLLOCK. (Shout)

(5)

WORDS BY P. M.

Tune: Original — A Chant Used As a Cheer

P is the first letter in,
 O is the second letter in,
 L "that am" the third

L that's the middle letter word,

O that's near the end

CK that is the end.

P O L L O C K

That spells CAMP POLLOCK

That's the best camp in New Hampshire

(6)

WORDS BY P. M.

Tune: "Auld Lang Syne"

To thee, our Alma Mater

Our loyalty in song we raise,

To tell thee of our gratitude

Our love in song we praise.

CAMP POLLOCK, CAMP POLLOCK,

Hail the gold and the blue,

Your ideals we cherish

And to you we'll e'er be true.

(7)

WORDS BY GUY, CARL, ROGER,

EDNA AND WARREN

*Tune: "When I Grow Too Old to Dream"*CAMP POLLOCK CAMPERS are neat
 and clean,

We're helpful, never mean,

We're honest and trustworthy too,

We're loyal all the way through.

We're happy and cheerful

And kindness is our rule,

To improve ourselves will be our aim,

Like good sports to play the game.

(8)

WORDS BY ARCHIE, MELVIN AND

MR. POLLOCK

Tune: "It Ain't Gonna Rain No More"

O, when at night we retire,

After our work is done,

We look forward to the morning,

And some more CAMP POLLOCK fun.

4. THE CHILDREN'S EVALUATIONS OF
 THEMSELVES AND EACH OTHER

At the end of the Spring or Summer Term, we sometimes have personal "questionnaires" which prove very revealing. The children confide to us their hopes and dreams, their evaluations of each other, what they like or dislike, and their favorite sayings.

The following are some of their ambitions:

PHYLLIS: Typist

GERTRUDE: Bookkeeper

MELVIN: Great singer of opera (He did have a beautiful baritone voice.)

CARL: Musician — to be able to play many instruments (This ambition is being realized.)

ARCHIE: Hearty eater (He was very thin and always underweight.)

BERNARD: First-class plumber

QUENTIN: House wrecker

LAURA: Typist

JACK: Chauffeur

MILDRED: Salesgirl

EDNA: Newspaper editor. (Edna's ambitions changed each season. They ranged from singer to model, to detective, to an angel playing a harp, and finally to a newspaper editor. Unfortunately, the child had aspirations far beyond her capabilities.)

SIMON: Champion athlete (He did have perfect co-ordination.)

WARREN: Oldsmobile salesman (This is being realized, even though the cars are used Oldsmobiles and not new ones.)

RITA: Good housekeeper

ALAN: Shipbuilder

RAYMOND: Suit salesman

BEN: Airplane pilot (This was not a career we would have suggested for Ben. He had very poor vision.)

BERNARD: Carpenter

GUY: Diamond collector

One year they evaluated each other. None of us adults could have done a better job than the children did in picking out the most winning trait or quality of each child. Under "What We Like Best About ---" they said:

PHYLLIS: Her pleasant smile

GERTRUDE: Her helpful spirit

MELVIN: His voice

CARL: His piano playing

ALAN: His funny sayings

QUENTIN: His sportsmanship

SIMON: His bike riding

BEN: His swimming tricks with Mr. Pollock

LAURA: Her ladylike manner

JACK: His politeness

MILDRED: The way she plays "Ghosts"

EDNA: Her musical ability

WARREN: His helpfulness, and his good work on the newspaper

RITA: Her hearty laugh

ANTHONY: His drawing ability

RAYMOND: His running ability

BEN: His song writing

BERNARD: His drawing

GUY: His co-operation

These are characteristic expressions used by the children, which we called "Favorite Sayings Of ----":

PHYLLIS: I want to ride my bike.

GERTRUDE: What time is it?

MELVIN: A poor workman always blames his tools.

MR. M.: Happy Day

CARL: Have I time to practice now?

ALAN: Mrs. Pollock likes Alan?
Let's hike to the mailbox.
Let's stay in camp all winter.

BEN: Big Charlie fix it.
Don't break bed.

SIMON: I've got my eye on you.
I'm back in the shadows again —

QUENTIN: Whoops-a-daisy.

LAURA: Shall I do my knitting to-day?

JACK: May I ride a bike?

MILDRED: May I go skating now?

EDNA: I've caught a butterfly.

WARREN: That's bad business.
How about changing to an Oldsmobile?

RITA: Miss Manchesterrrrrr —

ANTHONY: Did you ever see a flashlight as good as this one?

RAYMOND: Oh, gosh.

BEN: That's not the correct way to say that —

BERNARD: Don't be silly.

GUY: How's my pal, to-day?

MARGARET: Any mail for me to-day?

CHAPTER IV

FOR PARENTS OF RETARDED CHILDREN

OUR hearts go out especially to parents of retarded children from the ages of one to seven years. If, when the retardation is apparent at birth, as it is in some cases, the doctor so informs the parents before the mother has regained her strength, the blow is crushing. The months of pregnancy with all the happy planning, the good-natured joking, the anticipation of that first glimpse of the child,—all become a hollow mockery. The parents are bewildered, overwhelmed by the question, "What are we to do now?" They need the help of all their loved ones in making the necessary emotional and mental readjustment. It is a blessing if relatives and friends show deep sympathy and interest, and help to relieve the young mother in the care of the infant.

Some parents hide the infant from their family and friends because they feel the world will judge the child too candidly.

Friends and relatives can help to promote a better state of mind for the parents by casually inquiring about the baby's health and progress, and by listening to each evidence of growth the parents mention. A pleasant remark about the child, whether concerning his smile, or the color of his hair, or his response to music, gives so much comfort to a mother's heart. If friends wish to express their loyalty, and families wish to show their devotion, they can find no better opportunity than by demonstrating a sincere interest in the child.

One lady remarked to us several years ago. "I feel so strange whenever I meet Mrs. Hayes. I don't know whether she would be hurt if I inquired about her son. I ask about her other three children who are in the public schools, but I don't mention Arthur."

We pointed out to her that she really was hurting her friend, Mrs. Hayes. If she inquired about the boy's progress as casually and in as interested a manner as she did about the other children, she would give Mrs. Hayes an opportunity to say, "Oh! He's coming along very well," and perhaps to relate something "cute" he had recently done. She would have given Mrs. Hayes the feeling that to others also this child was an important member of her family.

In cases where the deficiency is not apparent at birth—for all babies are "cute"—parents and relatives will justify each shortcoming as it is noticed. However, there does come the time before the baby is eighteen months old when the parents' hearts are gripped with the fear that something is really wrong. Between eighteen months to two years, their fears are either definitely confirmed or dismissed by their doctors.

Then the parents become aware that they must help their baby to sit, stand, walk, and try to climb; and to respond to other people, to the stimulation of handling picture books, toys and other objects, and in general to the world about them. The child either becomes very noisy, destructive, restless, running aimlessly and wildly about, gripping the arms of strangers and jumping on them; or he is too quiet, is uninterested in people, and sits in one place and position for too long a time, or just holds a book, toy or other object without actually looking at it. The extremes in behavior are very marked.

It is then that the parents begin to realize how different their child is from other children, and how much greater is the challenge to their adult wisdom and guidance. The malicious tendencies of the over-active, destructive child must be

curbed, and his energy directed into constructive channels. The lethargic child must constantly be stimulated, his interest aroused, his concentration directed.

At this stage the mother is taxed physically. The child needs help for a much longer period of time in dressing, in toilet training, which is most distressing, and in feeding.

Many of these children present food problems that require special consideration and help. There is always a reason why the retarded child does not wish this or that, although he does not express it. Frequently he is unable to speak at all. With such a child one must do more than set a plate of food before him and tell him that he must eat it because it is good for him.

Sometimes he is a food problem because by creating difficulties he gains attention from his parents; especially is this true if there are younger children in the family who take up much of the parents' time.

In other cases the child either has no interest in food, or is satisfied with small amounts and a limited number of foods. Mother and father may become resigned to the fact and let matters rest, since acceptance is the path of least resistance. These distracted parents cannot be blamed for desiring to create a mealtime atmosphere of peace and quiet rather than of distress.

Many children have been brought to us who were sadly undernourished. Some of them, even at the age of six or seven, were still eating only strained baby food. Others would hold a mouthful of food in their mouths for ten minutes or longer without chewing. Some would begin eating hurriedly and then stop after the third or fourth bite, forgetting to continue and finally losing the desire to finish what was on their plates because the food had become cold and less appetizing. Another group, the most distressing of all,

promptly vomit the meal as soon as they have swallowed the last bite.

If the child begins to reveal a fixation, declaring that "Walter's milk is poison!" or "Potatoes are poison!", this is a danger sign pointing to poor mental health and immediate measures should be taken to help the child see the absurdity of these statements. Otherwise, these food difficulties can usually be handled by the parents, often with the help of his teachers.

Each of these many problems requires different planning, treatment, and concessions. Unless there is a physical difficulty, the problem can be corrected, but on the part of the parents and others who work with the child, it requires great patience and determination not to give up.

By the time the child has reached seven years of age, the parents are beginning to accept him for what he is and for what he may be later as an adult, although from the ages of seven to twelve they may continue to hope against hope that some miracle will make the child normal. They begin to be concerned with his immediate education, for this child must receive schooling like every other child in our United States. They wonder about the vocation he may be fitted for, and about his worth in general. And finally they wonder how they, as parents, can best provide for him. These problems must be faced honestly and intelligently if the child is to remain at home and in the family circle.

We have touched upon some of these trying situations in order to acquaint the inexperienced teacher with the difficulties the parents have to contend with. We also want parents to realize that there are teachers who understand the perplexities they face.

In this chapter we shall offer concrete suggestions concerning four of the most bewildering areas in which distraught young parents seek help. These problems

concern the adjustment of the young retarded child to the home, and the adjustment of the family to the child. The acceptance or rejection of the child by the family depends on this mutual adjustment at an early stage.

So frequently parents have asked us: "What foods can I serve John? He is such a distressing problem! How do you deal with food problems in school?" Or, "Daddy just faces Mary once a day and tries to feed her, but I have her for three meals a day, and seven days a week! I am at my wit's end trying to make her keep a meal down!" Or, "Daddy walks off to his business, leaving me to cope with the child all day long!" We have also had remarks with an underlying sting. One mother said that she wished her child came equipped with a zipper on her stomach so that Mommy would just have to "unzip the pouch three times a day, pour the meal in, and zip up again!" Another mother bitterly complained, "My husband bemoans the fact that he has to return to the Army! I'd gladly join the Army if I could get out of feeding Jane three times a day! He's got a cinch out there in Service compared to what I'll have to put up with while he is gone!"

We are asked, "How and when shall I tell our normal children about Sally? What can we do to keep our family together?"

Then the mother wants to know, "What can I do to keep the child busy and happy at home until he is mature enough for school to accept him? Either he is under my feet all day long, or else he sits in a corner if I get cross and scold him. Then my heart really seems to break when I see him sitting by himself just trying to keep out of my way. It makes me feel so miserable and mean!"

Last of all, we are frequently asked by parents, "How should I tell my child about death?" and "How can I teach him not to be afraid during thunderstorms?"

There are numerous other problems that parents are confronted with. It would be a Herculean task to list them all and to suggest solutions, just as it would be impossible to list and solve all the problems that crop up daily in the lives of normal children. We have chosen the most pressing ones to discuss.

Later sections of the book will also prove helpful to parents. Chapter VI will suggest how much academic work the child can master and will give parents an insight into what the teachers have to cope with and how they go about their task.

In Chapter VII we discuss how to cope with the child of delayed speech.

In Chapters VIII through XII are described dozens of educational devices, parties and games, handwork projects, and plays and sketches which have been specially developed for these children and which have their place not only in the school but also in the home.

1. SUGGESTIONS FOR FOOD

In order to preserve a pleasant atmosphere during mealtime, the child should be served a half hour earlier than the others until he shows enough improvement to be able to take his place with the family group without requiring too much attention.

Give up strained and chopped foods as soon as possible. Cut each serving of *meat* into pieces of bite-size that will require little chewing. Serve a whole lamb chop or slice of meat and cut it up in front of the child. Talk about the various kinds of meat, the animals that give us meat, the reasons for including meat in our diet. Talk about other protein foods that we can use instead of meat. The child will take more interest in the serving on his plate if you talk to him about foods.

In the course of our work in dealing with these problems, we have devised our own terminology for some of our food

preparations. When we use the term "hummingbird bite-size" our cook understands that we mean an "extra small" size cutting to help a certain child with his particular food problem. In guiding some of these children from the mashed and strained food stage to a more mature one, we cut their portion of meat into "hummingbird bite-size" and add it to a beef or chicken broth that contains a small amount of vegetables and rice or noodles. They take more interest in these "soup dishes" if alphabet noodles are used.

Vary the menu with *rice* or *macaroni*, even though "mashed potato is the only vegetable he cares for!" Rice and macaroni need not be swimming in spicy tomato sauce to appeal to the children. They prefer these dishes, at this stage, with a pat of butter or with a little cream and melted butter.

Peas and carrots are generally the favorite cooked *vegetables* at this period. Do not mash them. Instead, use small-sized canned peas, No. 1, and a few tablespoons of carrots that have been diced into $\frac{1}{2}$ " pieces. Cook in slightly salted water, with a dash of sugar. Brown sugar or a drop of Karo syrup is a welcome variation. Do not season with pepper. Add a small pat of butter before serving.

Do not allow the child to pop the pat of butter into his mouth before he begins his meal, as then he will surely refuse his vegetables. Instead, mix the butter in well with the vegetables.

Many of these children respond better to a raw vegetables *salad* than they do to a cooked vegetable, perhaps because they enjoy the crunching sound. It is not necessary to use salad dressing; in fact, the children prefer just the taste of the vegetables. One of our favorite salads is made of lettuce cut up in bite-size pieces, $\frac{1}{4}$ " x 3" strips of raw carrot, small pieces of green pepper, 2" strips of celery, and a few bite-size pieces of tomato.

Do not put the child's glass of *milk* on

the table during his main course. If he gulps it down, or even has a few sips before he begins to eat, it will affect his appetite. We prefer to serve the milk one hour after the meal. By that time the child is looking for a little snack. We serve the milk, without any cookies or cake, in a 4 oz. glass. If he wishes more, it is gladly given to him. It is better to confront him with a 4 oz. glass that he feels he can "down" easily, than an 8 oz. glass that overwhelms him and against which he immediately sets up the reaction — though of course he does not voice it — "I could never finish that, so why should I even try?"

In order to accustom these children to eating all kinds of *fruit*, serve fresh fruit, cut up in bite-size and marinated in sweetened orange or pineapple juice. If a child has a "sweet tooth," cut up a marshmallow and serve it with the fruit.

However, many of these problem children do not care for *cake* or *frosting*. We shall never forget the tears of one mother, nor her choked voice when she said, "My Edward has never had a birthday like all other children. He never eats cake, and has never even had a birthday cake with his name on it." In retrospect this incident may seem unimportant, but to the mother it was another indication that her child was not growing up like the others. We assured her that that year he would have his own birthday cake, and fortunately we were able to make good our promise.

We found that Edward did not object to the cake as much as he did to the sweet frosting. He had never even cared for candy. So we made two cakes for Edward on his birthday. One was covered with a light frosting with the letters HAPPY BIRTHDAY EDWARD and trimmed with candles; the other was "frosted" with fluffy, slightly sweetened whipped cream.

Edward's mother came to the party. Her eyes gleamed as Edward ate his first

piece of cake covered with cream and then asked for another helping. We gave her the remaining whipped cream cake to take home, "so that we can show Daddy," she said, "that Edward eats his birthday cake," and could share it with him also.

We have found that these children with food problems generally look for something to "chew" on about an hour after they have "finished" one of their meager meals. They do not actually say, "I am hungry," or "I want something to eat." They become noisy or quarrelsome, or chew erasers or paper. A few oyster crackers, or a handful of *dry cereal* like Cheerios meets with favor and still does not interfere with their appetite for the next meal. We cannot explain why they like small round foods, but they do. We never serve a sweet cookie, or bread heavily buttered, or jam at this time.

In serving meals to the problem child of five to eight, the mother should cut up the food, place it before the child and say, "Now, you go ahead and get started. I'll help you when you need me." Then she should busy herself with some chore not too far away from the child. She should refrain from saying, "I will help you when you get tired," for the child is inclined to use his fatigue as an excuse for every undesired task he is faced with.

When she sees that he has fed himself a few bites and then put down his utensil, she can sit down beside him and give him help. But she should insist that he make some attempt to feed himself. The two of them can play a little game where mother puts the food on the child's spoon with her spoon, perhaps calling his spoon a steam shovel. Then the child carries the "steam shovel" to his mouth. Many times the child is so absorbed with this little game that he wants to load his own food, and before he realizes it, he is feeding himself.

Do not expect these children to eat a *hamburg* in a bun, for their coordination

is so poor that the *hamburg* will be broken and the soft bun crumpled. If the mother wishes to make *hamburg* patties, she should make them "golf ball" size, and broil rather than fry them. This has been a favorite food with our pupils for many years.

These children have equal difficulty with a *frankfort* in a roll. The best way to prepare this popular food is to cut the *frankfort* up into bite-size pieces and serve the toasted roll separately.

Nor should these children be served bony *fish*. Instead, always use fillets. Haddock, cod, sole, and halibut can be made into delicious *chowder* by adding diced onions, celery, carrots, potato, milk, and butter, and in this form are much easier for the children to eat.

Of our favorite *fish salads*, first of all are tuna and salmon. We also have found that fillet of sole and fillet of halibut, baked in cream and butter, are well liked.

Creamed fish dishes present difficulties unless the child is permitted to eat them with a spoon instead of a fork, and unless the accompanying toast or patty shell is cut up into small sections, so that it can be eaten easily.

Eggs are best served scrambled or hard boiled—but not soft boiled. If poached eggs are served, put them on a slice of buttered toast that has been cut into 4's (toast points).

Retarded children do not always like the *desserts* that normal children do. They seldom enjoy *pie*, which is especially difficult for the younger ones to eat.

An *apple cake* (Dutch apple cake) with a batter base and an apple topping, or a piece of sponge cake with a fruit sauce that has been cooked with a little tapioca for thickening is very well liked. One of our favorite desserts is a piece of *sponge cake* over which a blueberry sauce has been poured, topped with either a marshmallow or a serving of whipped cream. Another favorite is a *butter cake*

base, cut into sections, and surrounded with a ring of canned pineapple, sliced peaches, or strawberries, and topped with a small scoop of vanilla ice cream. As a rule the children do not choose lemon or rhubarb sauces or tart fillings. They prefer the sweeter fruit fillings. The fruit sauces should not be poured over the cake until it is ready to be eaten; otherwise the cake becomes soggy.

These youngsters are not able to enjoy *ice cream* in a cone. If a retarded child is given ice cream in a cone, he usually licks the ice cream so slowly it drips over the cone, softening it so that it cannot be held, and then drops out of his hands and smears his clothes. If he is aware of the difficulties ice cream in a cone presents, and tries to eat faster, he gets the cream over his face, into his eyelashes, over his hands, and even into his hair. When ice cream suits the occasion, the mother should buy it in a paper cup or serve it in a dish. Then the child can enjoy the cream without being subjected to any embarrassment.

When a youngster has an abnormal desire for *candy*, *heavy frostings*, and *sugar*, the diet is always of great concern to mothers. It is then that he refuses to eat well balanced meals. Many having this abnormal desire for sweets will "devour" (we use this word in its true and full meaning) hard candy by the box, by biting and crunching the pieces so quickly that teeth have been broken. We have seen a child eat a large lollipop in five seconds.

Another of our pupils had badly broken teeth because she practically lived on hard crunchy candy. Her breakfast consisted of a bag of hard candy. The family claimed that she refused all other food and that only by such a morning meal could they get her to do anything. When she was brought to us at the age of five, her front teeth were jagged and broken, and a screaming tantrum was

quieted by the parents by giving her a lollipop. She "ground" it up quickly and screamed for more. Within a year this child was eating a balanced diet, and within two years, she was well enough behaved that she could be taken to the dentist for treatment of her teeth.

Another child of this type chewed any brittle material if hard candy was not available. He destroyed plastic toys by taking bites out of them; pencils, rulers, even chalk was never safe in his presence.

Often the tongues and membrane of the cheeks of these children have been so badly cut by the sharp things they have eaten that frequently we must have the youngsters given a medical examination to learn how seriously they have damaged their throats and intestinal passages.

This distressing type of problem can be helped. Give the child no candy except one piece after he has finished eating a well balanced meal. This one piece is not a bribe. It is a reward. Make that understood: "I am giving you this piece of candy because you ate such a good meal."

Give him as much "crunchy" food as possible, even between meals if he is especially hungry. We have used the following foods for this purpose:

Carrot strips

Celery

Green pepper strips

Apples (If he will not hold an apple and eat it, cut it into sections and put it in a plate or in a little wax paper bag.)

A handful of dry cereal like Wheat-chex or Rice Chex

Oyster crackers

Lettuce

Cucumber strips

Raw cabbage

A strip of the core of the cabbage about 1" by 3"

A few peanuts or almonds (Be sure the shells are removed or else the child

will crack and eat shells and all. We have been amazed a countless number of times, at what some of these children can ingest and digest! They prefer to have the nuts unsalted. Walnuts, pecans, butternuts, filberts do not meet with their favor.)

Potato chips

The heel of bread (Dark rye, or French bread or Italian bread, spread lightly with butter and covered with 1 teaspoon of Karo syrup)

Crunchy fried noodles — Chinese style Crackers (Like Cheez-Its or blue cheese crackers; they must be crisp.)

Small bite-size pretzels

We do not know whether it is the sensation of biting through a hard surface or the crunching sound in their ears which these children seek. It is not just a love of sugar, for we have been able to educate their taste by using the principle of biting through hard surfaces and employing the natural sweetness of the substituted nutritious food as "bait."

We also pass candy after meals to all the children, whether they have food problems or not. Half a milk chocolate bar, without nuts, is most frequently chosen by younger children, while the older children have wider preferences.

If the meals are well balanced and are finished with a sweetened dessert or cake the children are less likely to seek candy. They prefer chocolate or vanilla mint ice cream to plain chocolate, vanilla, or fruit flavors. It is only when they have eaten half their meal or "filled up" on their dessert, after "picking" at the main course, that they seek candy a few minutes after leaving the table. If the child is really hungry, a buttered crusty hard piece of bread will satisfy him and be more nutritious than the candy.

Many children with food problems also suffer from delayed speech, since there is often a correlation between the two difficulties. When this is the case, the

problems must be handled together. Chapter VII describes our approach to this situation.

Never be concerned about the child's table manners until he has a well nourished body and is feeding himself. If he finds it easier to eat his spinach with a spoon instead of a fork, let him do so. The most important thing is to build up his little body. Education in table manners will come later when he is stronger. It is practically impossible for a child to have a healthy mental attitude and a receptive mind if he is suffering from some hidden physical hunger.

Above all, parents should remember that poor eating habits are in many cases a stage that will pass or a hurdle that the child can be helped to surmount.

2. RELATIONS WITH SIBLINGS

What should parents do to enlist the help and gain the sympathy of the other siblings of the family?

The problem of the retarded child in a family is not one to be dealt with by the parents only. It requires the cooperation of the entire family, and fortunate indeed is the mentally retarded youngster who has a brother or sister who will help him over some of life's difficulties.

Parents should allow a normal child in the family to play and work with the retarded brother or sister, until they notice that the normal child is becoming aware of the other's deficiencies.

At this stage, have little talks with the normal child, using simple language within his comprehension and vocabulary range, explaining that all people are not endowed with the same mental and physical capacities.

Most adults do not realize how much kindheartedness and warm sympathy there is in the hearts of young children. We have worked with hundreds of normal children during the past 25 years, and have enlisted their aid as well as

promoted a closer relationship with and a better understanding of the retarded child. The normal child is not made up merely of hate, superiority and cruelty, qualities which are in all of us, to a greater or lesser degree; he has many other, more desirable attributes. Parents as well as teachers should endeavor to bring out the best as they help to develop the character of their normal children.

Children of today are aware of the plight of orphans in war-torn countries. In the schools they meet children from other lands who have lived in concentration camps. We cannot isolate our normal children from the miseries of others. What we do not tell them, they see on television or hear on the radio, so it is best for us to guide their thinking and direct their sympathies into the proper channels.

The Scout service includes in its laws the thought that a Scout's duty is to be useful and to help others, and that a Scout should be a friend to all. Surely we can teach children to show this attitude in their relations with a retarded brother or sister, cousin or little friend.

The normal child can be told that some babies are born blind, some deaf, some with only one arm or with an upside-down stomach, and some with other handicaps that can be partially helped or overcome. They can be told that occasionally some children suffer from a brain injury at birth or during early infancy that prevents them from thinking and acting as quickly as other children their own age. Explain that some children who are six years old physically would rather be with a child who is only four years old because they understand what the four-year-old is doing, and therefore derive more enjoyment from playing with him.

Stress the fact that because a child is slow in his early years does not mean that he will not become a useful person later

on in life. *From the very start build up respect and sympathetic understanding in the normal child for the retarded brother or sister.* This education cannot be begun too early once the normal child is old enough to understand. Keep in mind that the retarded child will need a champion and a defender throughout most of his life, but do not make the normal child feel that he will have an undesirable and unwanted burden thrust upon him.

If the parents wish to keep their children together as a family, they must begin this *education of acceptance* at a very early age. Avoid the words "tragic," "unfortunate," "helpless," "dumb," "feeble-minded," and "crazy." Do not label the retarded child in the siblings' minds. Build up the feeling, "He's a little slow, but he'll get where he wants to go in sufficient time."

Explain that the feeble-minded child is not crazy or insane. An insane person is a sick person who has strange mannerisms and must be sent to a special hospital where he can be given the treatment necessary to restore his health.

Explain that a retarded child is one who learns very slowly because there has been a partial damage to his brain. It is our brain that interprets things for us. If we look at a round object we know at once whether it is a marble, or a ball, or an orange, or a peach. If we want to walk or run, it is the brain that tells us how to do so, before our feet and the rest of our body assume a walking or running position. Explain that the retarded child can do many of these things, but not so easily and rapidly as the child whose brain has *not* been damaged. Sometimes other centers of the damaged brain become strong enough so the retarded child can show amazing growth in time, and his deficiencies not be so marked as he grows older.

Try to build up the belief, expressed

in the marriage vow, that a family must live together, "for richer or for poorer, in sickness and in health," and that by living in this way the lives of all will be richly rewarded.

The parents should enroll the normal siblings in Boy Scout and Girl Scout troops from eight years on. These worthy organizations build up a regard for the worth of the human individual, a sense of service, and a sense of loyalty that will serve to strengthen the bond of sympathy between the children.

The normal child should occasionally be taken along to the doctor's office when the retarded child is being given a check up. It helps to allow the normal child to talk with the doctor for 10 or 15 minutes after the parents and the other child have left the office. A wise doctor will tactfully explain and discuss the physical aspects of the retarded child and will permit the normal child to unburden his little heart, often revealing thoughts that he has kept from his parents. As guidance for their own discussions with the child, the mother or father can check up with the doctor on the following day, when the children are at school, to find out what took place in the doctor's office.

The last and most important suggestion for building up this understanding and acceptance is to enlist the aid of a religious leader in the community. Priests, ministers and rabbis will always lend a willing ear to these cases. It is of great help if the parents will explain their problem and ask their leader to emphasize the following points to the growing normal child: (1) that every human being is of inestimable value; (2) that we are all endowed with a soul; and above all (3) that we are our brother's keeper.

These points will be borne home to the normal child if the family fulfills its obligation to worship together and to participate as a group in religious festivities and holidays. The normal child should not be

sent off to Aunt Mary's for Christmas "because the atmosphere is happier in her home."

There can be just as much fun with all the children present. Always bear in mind that the normal people will be the leaders in this family group and the retarded child the adoring, admiring follower.

As the children grow older, the retarded child does not in any way keep the normal child from developing to his utmost ability. With the right guidance there should not be any self-consciousness on this point. In many cases the retarded child is used as an excuse for the normal child's failure in some respect, when in all probability the normal child may not have fulfilled the expectations of his parents or himself because the goals set were not within his own capabilities. On the other hand, the normal child is often regarded as a "genius" because his abilities are constantly being contrasted with the deficiencies of the retarded child. If this "bright" child were in a family group where the other children were all normal, his capabilities would perhaps not seem outstanding. The parents should be careful not to build up the normal child too much. They should rather seek the outstanding qualities and capabilities of the retarded child,—and they are there even if you have to look for them,—and be aware of the deficiencies in the character or personality of the normal child. The parents must learn to balance their evaluation of the children.

The normal child should be encouraged to participate in all social drives, such as collecting newspapers for a charity fund, selling Easter seals, contributing to polio, heart and community funds. Always broaden his sympathies to help those less fortunate than himself.

He should be allowed to enrich his life with music, sports, and hobbies, and to develop whatever talent he may have.

He should be allowed to go to camps and schools of his own choice in order to develop his personality in his own way. He should be permitted to go to parties and belong to clubs without taking his retarded brother or sister along.

The retarded child is aware of his limitations and will seek other playmates and friends. He will be happier with a less taxing program of fewer social contacts and obligations.

The parent must realize that although her children will grow up to lead different lives, she must instil in them a love and respect for each other, a sense of loyalty, and a desire within the stronger to help the weaker.

In summing up, we stress the thought, "To each his own."

3. WAYS RETARDED CHILDREN AGED FOUR TO EIGHT CAN HELP AT HOME

We tend to judge a person by observing how well he can take care of his personal needs and by estimating how much he can contribute to the home and a group situation.

The home affords many occasions and opportunities for the retarded child to learn to care for himself and to contribute to the welfare of the others in the home. The sooner we make such a child realize that by doing things for himself and for others he will earn praise and respect from the members of the family, the less likely he will be to sit contentedly in a "favorite" chair or run aimlessly throughout the house.

With some children this phase of education can be begun at the age of three and with most of them at four. It all depends on the child's co-ordination. His co-operation and willingness will come with the degree of success he meets in accomplishing the simple tasks, and of praise he receives for his effort.

The following suggestions for his activities are listed in the order of their

difficulty. We are assuming a four- to eight-year-old chronological age, and a two-and-a-half to six-year-old mental age.

A. IN THE CHILD'S BEDROOM

(1) Hang up pajamas on a hook (not a hanger) or put them in a certain place designated by mother or an older child.

(2) Hang bathrobe on a hook.

(3) Put slippers in a shoe bag or on the floor.

(4) Put toys in a designated toy box, drawer or chest. The mother should not expect him to be able to replace a toy in the carton exactly as it came from the store.

(5) Help to put a fresh pillow case on his pillow when the linens are changed. He cannot make the bed, but he will gladly put all the fresh pillow cases on the pillows for every bed in the house. Even this small contribution is of help to a hurried mother who has five or six beds to make up.

There is a wonderful psychological lift when Mother can greet Daddy and the other members of the family, by saying, "Guess who put the fresh pillow cases on your pillow this morning? Guess who was such a wonderful help to Mother, when I had to change the linens?" It is obvious how the retarded child rises in the estimation of the others in the family group when they think, "Well, there's another thing that Terry can do."

(6) Empty the waste basket in his room.

(7) Dust the lower rungs and seats of the chairs.

(8) Dust the front and back panels, as well as the side rails, of his bed.

(9) Dust the window sills.

(10) Wipe off the "Bon Ami" or "Glass Wax polish" that mother has applied to the lower panes of the window.

(11) Pick up all soiled linen and put in a designated place. The eight-year-old

child will sort pillow cases, table cloths, sheets, sox, handkerchiefs, and underwear, slowly but fairly well. If mother can assign this task to the child and then go off to do several other chores, allowing a longer length of time than it would have taken her to sort the laundry, she may be pleasantly surprised. Do this job with the child five to eight times, and then let him try it by himself. Do not expect perfection, but praise him for whatever he does accomplish.

(12) Choose and lay out his clean clothes for the next day and put them in a designated place.

As the child grows more competent in doing these things for himself, he will do them for others in the family as well. We do not advocate assigning all these chores to the retarded child. We are assuming that the normal children are also making their contribution to the family.

B. IN THE LIVING ROOM

(1) Pick up newspapers and put them in a designated place in the basement, garage or kitchen or wherever the family decides to keep old newspapers.

(2) Put magazines in a rack or a bookcase.

(3) Dust chairs or low tables.

(4) Dust the television set.

(5) Dust window sills.

(6) Wipe off "Bon Ami" or "Glass Wax" from lower panes of the windows.

(7) Push a hand carpet sweeper across the rugs. Mother, however, will have to finish cleaning the rug and floor but it is good practice to let the child become familiar with the working of the sweeper. Do not ask him to use an electric vacuum sweeper, for chances are that he is afraid of it.

(8) Empty ash trays and paper baskets.

(9) Wash ash trays.

(10) Water plants, if they are kept on a flat table covered with sufficient news-

papers so that no harm is done if some of the water is spilled or the dirt from the plant pot falls out. Let him use a small can or bottle that he can grip easily, and refill without difficulty. Do not expect him to water a plant that is suspended from a bracket on the wall. Coping with a situation of this sort is beyond the child's comprehension and manual ability.

(11) Dust lamp shades, but *not* fragile bases.

C. IN THE BATHROOM

(1) Replace soap, brushes, toothpaste, combs and other grooming items in designated places.

(2) Take away soiled towels and face cloths. Hang up clean ones.

(3) Scour the washbowl in a fairly satisfactory manner.

(4) Shine the faucets.

Even though the child cannot do these things to perfection, you are making him aware that they are things that should be done. The mother will find that the child will ask to do these various tasks as they go from room to room together.

D. IN THE KITCHEN AND DINING AREA

(1) Put cans in a designated place in a floor cabinet or low storage place. He is not ready to put foods away in glass containers or paper bags, but he can handle canned goods easily.

(2) Put small-sized pots and pans in a low cabinet.

(3) Hang a pan from a hook on the door of a cabinet.

(4) Put pot covers away.

(5) Wipe silverware fairly well.

(6) Wipe small pots and pans.

(7) Wipe small plates that are not too fragile.

(8) Wipe cups — but not those with delicate handles.

(9) Wipe small 4 oz. juice glasses.

(10) Help to bring small packages into the kitchen when mother returns from shopping.

(11) Remove fruit and vegetables from paper bags and sort them so mother can store them easily.

(12) Put cereals that are packed in cardboard cartons on a designated shelf.

(13) Put bread in bread box.

(14) Put cookies that are packed in cartons on a certain shelf. Do not expect him to put loose cookies in a cooky jar without "dumping" them all in at one time.

(15) Dust chairs.

(16) Dust table, emphasizing lower legs and rungs.

(17) Put chairs around table for meals.

(18) Put napkins on table in front of each place, if he can say: "This is where Daddy sits. This is where John sits. Mother sits here," etc. Do not expect him to set five places if you say to him, "Set the table for five." Make him visualize the person who occupies each chair and then he can cope with this assignment.

(19) Put water glasses next to napkins.

(20) Put a fork on each napkin. This is the full extent of his table setting at this stage. He becomes confused with the "protocol" of knives and spoons of various sizes.

(21) Remove silver, glasses and small plates from table after the meal. It is wise to let the child use a 10" to 12" tray for this purpose. He is to take just a few pieces of silver or a few glasses, or a few plates at a time. He is less afraid of dropping things if he can grasp the side of the tray.

(22) Remove chairs from kitchen before the floor is to be washed.

(23) Replace chairs in kitchen when floor is dry.

(24) Use a small dust pan and brush to sweep up crumbs from floor.

(25) Wipe off "Bon Ami" or "Glass Wax" from lower window panes.

As mother and child move from room

to room, thus helping each other, they will grow to understand one another better and will develop a closer bond.

E. IN GARAGE OR BASEMENT

(1) Replace small tools on rack. Do not let children handle any of the blade or pointed tools, which should be put on very high racks, fastened securely by tool clips.

(2) Put skates, wagons, bikes, large balls in easily accessible places.

4. TWO CHILDHOOD FEARS

Two outstanding problems of these children which present a most difficult situation for parents are the fear of death and the fear of thunderstorms.

A. FEAR OF DEATH:

Many children, both normal and retarded, accept death as an inevitable end to life and are quite callous in their discussions of the disposal of the remains of the human body. We have heard children of the tender age of three comment casually on the tombstones at the cemetery, without requiring further explanation from an adult. These same children think that the "good guys shoot all the bad guys" and "Bang! Bang! good rideance to the dead bad guys!" They look at a cemetery with the same interest as they do a "graveyard" for discarded trucks and cars. The only difference is that their tones are a little more hushed when they pass a cemetery than when they see a metal junk pile.

On the other hand, the subject of death is very disturbing to many children from the ages of three to eight, not only girls but also boys. These children cannot accept the finality of death. "I loved my Grandmother, why can't I see her just once more? I'll be very good to her and will watch her so carefully. Will I never, never see her again, as long as I live?"—we have heard these questions so many times.

These frightened children need the help of a stable adult, and need it desperately until they are resigned to the fact and have acquired a spiritual strength to quiet their fears.

When it is a dearly loved one who has been ill and has suffered for a very long time, we can easily explain that the doctor has done everything in his power but that the heart was too weak to endure any more strain. We must rack our minds and think quickly, however, when the child feels the loss of a person whom he remembers as being well and strong. We tell the child as much of the truth as he can understand and try to console him whenever his eyes fill up with tears at the thought of the passing of the loved one.

Then we hear the question, "What happens to a person when he dies?" We do not dodge the answers. We explain the funeral service as briefly as possible, making it neither morbid nor dramatic.

The look of surprise and horror that comes over some little faces when they realize that the body is buried in the earth, is one not easily forgotten. We have known children to cry out at night, "I don't want to die! I'm afraid to die! I don't want to be buried!" We have comforted them and done our best to make them "grow up" emotionally so that they understand and accept the inevitable fate of Man. Of course, these children *must never* be laughed at for their fears.

Church, Temple services and Sunday Schools are wonderful helps in giving these frightened children the stability they need. They fill the child with a love and a trust in a Heavenly Being Who can do no wrong.

The fear of death does not last. By the time the child reaches the age of nine, he is safely over it.

The following experiences we have had with children and their reaction to

the subject of death may suggest ways of meeting this problem.

In 1942, when it was so difficult to find substitute teachers, one of our regular instructors was quite ill for several weeks. A dear little old lady, neat, immaculate, and all of 80 years of age, came in answer to our advertisement. She was brimming with good health, and at that particular moment when we were very tired, she seemed to have much more energy than we. She had taught in the public schools for over 40 years. She did not enjoy an idle retirement and wanted to get back into teaching even if only for a few weeks. We had no other applicants for the position, so we accepted her.

She was a blessing, and for the first two weeks we all drew relaxed breaths. Then we noticed that she was becoming somewhat absent-minded. She would begin a lesson, then break off abruptly in the middle of a sentence. She seemed to require more hot tea, often at 15-minute intervals, to soothe her nerves. We also noticed that these "breaks" came whenever little Teddy was near her.

Teddy, who was only nine at the time, was fascinated by her. He was one of our youngsters who had suffered from delayed speech, and at this stage he was just beginning to express a few thoughts fluently. He would put his little hands in back of him and just stand and stare at her. Wherever she would move, Ted would trot after her, not saying a word but just staring solemnly and "looking her over." It was quite embarrassing to her, and we did try to distract Ted so that he would not be annoying.

Finally, our little old lady could stand it no longer. She asked the one question that should not have been asked, "Why do you stand there and look at me all the time, Teddy?"

That query was all he needed. He burst forth with a torrent of thoughts that he

had kept repressed in his heart all this time. His tone was kind and soft. He presented his ideas with the anticipation one would have of a wonderful event.

These were his exact words: "Pretty soon, you are going to die. You are an old, old lady. You will go to sleep. You won't wake up any more. Then they will dress you up in a light purple dress. They will put you in a pretty casket. There will be white silk inside the casket. There will be a pillow for your head."

"They will take you to Church. The Minister will pray for you. There will be music and pretty flowers."

"Then they will bury you at the cemetery. That's all. All done. NO MORE!"

We stood by horror-stricken. We could see our little lady blanching and swallowing hard, but she stayed our hands as we tried to draw Ted away from her. "No," she said, "this is the first time that the child has expressed himself so volubly. He is relating an experience he must have seen during his years of silence and the significance of it is dawning on him. Let him get it out of his system."

Kind and understanding as our dear friend was, she admitted to being quite tired when our regular teacher returned.

Another brush with the topic death took place at Camp one summer. A house wren hatched two babies in a nest, built in the eaves of our front porch. Every day the children quietly watched, with the greatest delight and wonder, as the Mother Wren fed her babies. Doors were closed quietly, children tiptoed up and down stairs, pieces of uneaten toast or bread and butter were scattered on the lawn with the hope that Mother Wren would pick them up for her babies. Speculations were made as to when the babies would be strong enough to fly, encyclopedias and bird books were left open to pictures and stories of the life and habits of the House Wren. The children vied

with each other to be the first ones up in the morning to greet the wrens and the last ones to say good night to them.

One morning Alfred rushed in with horror on his little face and exclaimed, "I didn't hear any peeping from the nest this morning so I climbed up on a chair and looked in the nest to see what the matter was. The baby wrens are *dead* and the Mother has left them all alone!"

The whole camp was saddened. Then the question arose, "What shall we do with the baby birds?" And the inevitable answer was, "Let's have a funeral."

School work was forgotten that morning, but we felt that the planning that went into the arrangement of the funeral was much more worthwhile than anything we might have accomplished in class.

The children made all the decisions. We waited at the sidelines to see if we would be assigned any part of this dramatic event.

Two boys (and they were the strongest ones) were assigned to digging a little grave beyond our flower garden. Two little girls were to fix the shoe box coffin very prettily with cotton batting covered with a pink silk ribbon. Mr. Pollock was asked to make a prayer. One little boy was asked to recite the Psalm, "I will lift up mine eyes unto the hills, from whence cometh my help." Edna, who had a beautiful voice, was asked to sing "Abide With Me," and one of our teachers was asked to close the ceremony by blowing "Taps" on his bugle.

Every detail was carried out to perfection. The pall bearers walked first, and all the mourners marched solemnly behind with bowed heads. In discussing the procession later, we were struck by the fact that not one child tittered or laughed self-consciously. They were taking part in the funeral of beings that had given them happiness. It was a meaning-

ful experience to them, and a very sad one.

Mr. Pollock delivered a eulogy on the innocence and helplessness of the baby wrens and our gratitude for the brief happiness they gave us. His prayer for their souls was most touching. There was not a dry eye among the mourners. "Abide with Me" was sung in a choked voice, the Psalm recited, and the bodies lowered into the earth as "Taps" was played slowly.

Our little procession marched back slowly, and it was not until dusk that the playful spirit of the Camp was restored.

Throughout the rest of the summer, when two or three children went off for walks in their spare time, they headed in the direction of the Grave. Many times, wild flowers were scattered over the top, or orderly little bouquets, tied with ribbon or string, lovingly placed there.

We like to think that this little experience may have given strength to some of our boys and girls later in life when they suffered greater losses.

B. FEAR OF THUNDERSTORMS:

During thunderstorms many parents have difficulty with children who are not emotionally stable or who are very young. These parents ask: "What do you do with the children during a thunderstorm? How do you calm them when they become frightened? How can I help my child control his fears during a storm?"

We meet the situation in the following manner, to help the children lose some of their fright, and in the home similar means can be employed.

As soon as we are aware that a storm is approaching, we stop our work, and we play and sing. We plan to have our noisiest games at this time. Games are never noisier, nor jokes ever funnier than they

are during a thunderstorm. We plan games that can be played in the middle of the room, away from the windows. They must also be games in which every child is included. It is better to have four teams composed of five children each, than two teams of ten children.

Three-legged obstacle races may be played, or any relay race that will encourage cheering by all the members of the teams. We have even found that a Virginia reel, with the children singing the music and clapping the rhythm, has been successful.

Then, when you feel that the children have not been paying much attention to the storm, introduce the "Thunder and Lightning Game." Our pupils have so much fun playing it that it has become one of their favorites.

Children, even the youngest of a group, come to understand that the lightning appears before the thunder is heard, and that the farther away the storm is, the softer the thunder and the nearer the storm, the louder the noise. Our game encourages them to face the storm and take an interest in the scientific facts within their comprehension.

We ask the children to face the windows from the center of the room. They are to watch for the flash of lightning. Then, when they see it, they are to decide quickly whether a loud clap or a soft clap of thunder will follow. If they think it will be a loud clap, they are to run and stand under the sign marked "LOUD." If they think it will be a soft clap, they are to run and stand under a sign at the opposite side of the room, marked "SOFT." Many children who are timid about playing during a storm soon become engrossed in this simple game. Before they realize it, they are running back and forth with the rest, and feel triumphant when they guess correctly.

We sometimes play another game,

"Thunder and Lightning Symphony." We hand one group of children triangles, tambourines and bells, from the instruments of our Rhythm band. Another group of children has the drums and cymbals.

When the first flash of lightning appears, the triangles, tambourines, and bells ring and jangle, very loudly and as long as the flash is seen.

Then we all strictly observe a silence.

As soon as the first rumble of thunder is heard, the drums beat and the cymbals crash dramatically. Thus our "Thunder and Lightning Symphony" is created with each storm.

Many of the students who have been with us for several terms lose their fears of thunderstorms and learn to control their emotions. Even the most timid will

seek to satisfy their curiosity about thunder and lightning.

After a storm is over, we are invariably asked the questions, "What is thunder?" and "What makes the lightning?" Then, we go to our reference books and to our encyclopedias to show them the scientific explanation of what has taken place.

The most important fact for an adult to remember, if called upon to guide a child or children through a storm, is that the teacher or mother must never express her own inward fears, must never display nervousness, and must always be "on her toes." There is no sight more pathetic than that of a child, cringing with terror during a storm. Such a frightened child needs desperately to gain strength from a poised adult.

CHAPTER V

OUR PROGRAM

THE enrollment at the Pollock School is restricted to children we feel we can help. We do not accept youngsters who require constant medical attention nor do we accept children whom we consider to be retarded to such a degree that they will never be able to take a place in society.

We work with boys and girls from the ages of five to seventeen. Some of them have stayed with us from ten to eleven years. The average length of time the child is enrolled is four years. The academic year is of the same length and has the same vacation and recess periods as that of the usual public or private school. In addition, during the summer months we accept children who need wholly individual attention. We enroll for July and August only a small number of new students so that we are better able to study them under informal circumstances.

We have purposely planned our academic program so that we have both a morning and an afternoon session. We break up our periods with a few exercises, or active games, outdoor recesses and a relaxed lunch hour. Normal children fill their afternoons with dancing, music, elocution and religious school lessons. Retarded children cannot be expected to do the same, for their capabilities are more limited.

These children will not study by themselves. It is advisable to have them carry out their assignments under the guidance and direction of a teacher, rather than to assign homework that they cannot and will not do by themselves.

We do not include an intensive manual training course in woodwork nor a home economics program in our schedule. Boys can profit more by a concentrated manual training course *after* they have reached the limit of their mental

development at the age of sixteen. Before that, it is best to concentrate on academic development to the extent of their mental capabilities, and to include a varied, interesting handcraft program.

Shop work should not be used to fill in a gap in the program. It has definite value for teen-age boys and is most worthwhile when they are sufficiently mature to understand directions and to use the tools correctly and without harming themselves. People would throw their hands up in horror if they were to come upon normal seven-year-olds handling sharp saws and chisels. Yet we have seen boys of ten and eleven, with mental ages of seven, who were allowed the full use of tools in a woodworking shop.

From sixteen on, home economics and vocational programs can be planned for girls. Most boys of this age can profit from "home repairs" or "handy man" training, preparatory for a vocation for which they may have shown an aptitude. Those boys who have ability to work with wood are, at this stage, better prepared to cope with the problems they meet in a course in carpentry.

We like to think of the term "manual training" as a training of the hands through the use of many materials, not just wood. Thus, up to the age of sixteen these children should have the opportunity to learn many phases of handcrafts, such as, to mention a few, weaving with reed, cotton roving and yarn, leather lacing and tooling, clay and plastic molding, braiding, simple wood projects, knitting, sewing, and manipulating a small hand printing press. In this manner, they learn to handle and use many tools correctly, they improve the co-ordination of their hands and eyes, and they acquire dexterity in the manipulation of their fingers.

These handwork projects often stimulate an interest and develop hobbies that are of beneficial use in adult life.

If a boy or girl shows unusual ability in one of the handcrafts, then, of course, more intensive training can be begun at this point. But up to sixteen the essential task is to adjust the child to living in

society and to provide him with as many tools, academic and manual, as he will be able to use.

The accompanying tabulation accounts for our subjects; our rest, play and study periods; and our various spare-time activities.

PROGRAM FOR KINDERGARTEN GROUP

TIME	ACTIVITY
A.M.	
8:45 — 9:00	Taking off wraps. Training in hanging clothing up and putting rubbers, overshoes in proper places.
9:00 — 9:15	Opening exercises: Lord's Prayer; salute to Flag; "America" or "America the Beautiful."
9:15 — 9:35	Music — Mon. — Thurs.: Singing and Marching Fri.: Orchestra
9:35 — 10:00	Co-ordination, hand and sense training: beads; form boards; puzzles; peg boards; etc.
10:00 — 10:30	Recess. Milk — toilet — outdoor play.
10:30 — 11:00	Pencil and paper work. Work on form recognition; or kindergarten work books or practice writing of letters of alphabet and figures.
11:00 — 11:10	Physical exercises and active games.
11:10 — 11:30	Choice of activity according to needs of the group: Stories to be read or told; picture discussion from books or magazines; drill on numbers from 1 — 10 from rote and later drill on recognition of numbers; drill on colors; recognition of letters.
11:30 — 11:45	Wash up for lunch — toilet.
11:45 — 1:20	Lunch — Rest — Outdoor play.
P.M.	
1:20 — 1:30	Hanging up wraps and washing up for afternoon session.
1:30 — 2:00	Speech lessons: jingles; sounds of animals; sounds of machines and objects; sounds of letters. Individual drill.
2:00 — 3:00	Handwork: tracing; coloring; lacing; sewing; drawing; cutting; clay modeling; making toys or simple useful objects that the child can take pride in bringing home, seasonal and holiday handwork. (Wednesday — Make covers for weekly set of papers.)
3:00 — 3:15	Speech games: musical games or active games — depending on mood of children.
3:15 — 3:30	Dismissal. Training in dressing self.

 PROGRAM FOR INTERMEDIATE GROUP

TIME	ACTIVITY
A.M.	
9:00 – 9:15	Opening Exercises: Psalm, prayer, salute to Flag, "Americans' Creed," "America," "Star Spangled Banner," or "America the Beautiful."
9:15 – 9:30	Music — Mon. — Thurs.: Singing Fri.: Orchestra
9:30 – 9:45	Choral Speaking.
9:45 – 10:00	Arithmetic: (1) Oral mental drill or arithmetic game (2) Explanation of assignment at blackboard
10:00 – 10:30	Recess. Milk and outdoor play. Active games.
10:30 – 11:15	Arithmetic: (3) Written arithmetic problems; checking and correction
11:15 – 11:45	Spelling — Study — Test — Correction.
11:45 – 1:30	Lunch and outdoor play. Active games.
P.M.	
1:30 – 2:30	Reading Junior Groups: Weekly readers; oral reading and seat work. Advanced Groups — Mon. & Tues.: Weekly readers. Oral reading and seat work. Wed.: Geography Thurs.: History Fri.: Science
2:30 – 2:50	Language: oral or written; letters.
2:50 – 3:00	Telling time or lessons on counting money or story telling.
3:00 – 3:30	Mon., Tues., Thurs.: Art or handwork. Wed.: Making of covers for weekly set of papers. Fri.: Sorting and clipping papers to be taken home.

 PROGRAM FOR ADVANCED GROUP

TIME	ACTIVITY
A.M.	
9:00 – 9:15	Opening Exercises: Psalm, prayer, salute to Flag, "Americans' Creed," "America," "Star Spangled Banner," or "America the Beautiful."
9:15 – 9:30	Music — Mon. — Thurs.: Group Singing Fri.: Orchestra
9:30 – 9:45	Choral Speaking.
9:45 – 10:00	Oral Arithmetic: (1) Oral mental drill or arithmetic games; store; travel game. (2) Explanation of written assignment at the blackboard.
10:00 – 10:30	Recess. Milk and outdoor play.
10:30 – 11:15	Written arithmetic and correction of errors.
11:15 – 11:45	Spelling — Study — Test — Correction. Application of words in little sentences.
11:45 – 1:30	Lunch and outdoor play.

TIME	ACTIVITY
P.M.	
1:30— 2:00	Reading. Reading for information Mon., Tues., Thurs.: Weekly Readers and Current Events Reading for enjoyment Wed., Fri.: Literature and poetry
MONDAY	TUESDAY
2:00— 2:25	History
2:25— 2:50	Civics
2:50— 3:30	Art or Handwork
WEDNESDAY	THURSDAY
2:00— 2:25	Civics
2:25— 2:50	Science
2:50— 3:30	Art covers to be used for sets of papers taken home on Friday.
FRIDAY	
2:00— 2:25	Grammar—or oral or written composition or letter writing
2:25— 2:50	Science
2:50— 3:10	Clipping of papers
3:10— 3:30	Spelling matches, geography games or history games, musical games

PROGRAM FOR ADVANCED GROUP

SPARE TIME ACTIVITIES: Telling time; counting money; study poetry or other choral selections; written compositions; reading timetables; reading maps and charts; reading simple blueprints; reading population figures; reading telephone numbers; physical education games; book reports for library certificates.

Often we can best evaluate how much a child has learned when we observe him at play. In some cases, the teachers are pleasantly surprised by what they hear. At other times they are dismayed. If the teacher can "melt into the scenery or background" while the children participate in their free play, she can often further her own education.

One day, two of our teachers, "seen but not heard," were busily working at their desk before class time, while a group of boys and two girls were playing in the room.

The organizer of the game was a boy who had a very poor concept of numbers. The results of the teacher's hard work with him were so discouraging that we all had become resigned to accepting his limitations. The mental ages of these children were five to seven years, the chronological ages six and one-half to ten years.

The leader chose three other boys to be his deputies, while he was to be the "sheriff." Then, to the teacher's amazement, he divided the other children into two equal groups. He told one group that

they were "bad guys" and the other group that they were the "good guys," the latter having been caught at the same time as the "bad guys."

The teachers looked at each other, wondering whether they should step in and change the game, for it was evident that it was to be "one of these shooting affairs," which we do not sanction. Before they could decide, the children settled the matter.

The "sheriff" laid down the rules. He would give the "bad guys" a chance while he and his deputies counted three, and if they did not draw their guns before the count was over (their hands were to be used as guns, not toy pistols), then he and his men would shoot them all dead. As for the "good guys," they were given a much better break. The sheriff told them he and his men would count to 30 and if they did not draw within the count, they would be shot dead.

The teachers awaited the counting with great interest. The "sheriff" was famous for his inability to count beyond six. However, he managed to get all the "bad guys" shot because counting from one to three was a cinch for him.

Then he and his deputies turned to the "good guys" and, shouting at the top of their lungs, counted from one to 29 correctly. Whether they gave each other moral support or hints when there was a tendency for one of them to forget which number came next, did not matter; they all counted willingly and with a gusto that we had never achieved in any arithmetic lesson. The "sheriff's" voice was loudest of all.

However, the "good guys" had plenty

of time to draw and so they saved themselves from the hands of the law. But the "sheriff" remarked, "Well, couldn't you have waited until I said 30?"

The teachers, in discussing the incident later on, felt that the boy had a better concept of numbers than they thought he had judging from his achievement during the arithmetic lessons. They agreed to further his education in arithmetic with renewed zest, even if they had to don cowboy suits and play "Sheriff and Bad Guys" with him!

It is beneficial to both teachers and pupils to survey in February and in June what has been accomplished by the children. And as we list the aims to be accomplished next term by each group, the children's individual difficulties become clearer in our minds.

We add observations on the children's progress or cite their particular difficulties, personalities, and backgrounds in order to shed as much light as possible on their capabilities and potentialities. If we notice any unusual physical impairment, such as recurring headaches, blinking eyes, or skin eruptions, we record these at the end of the report and notify the parent about the physical condition to be corrected. The remainder of the report, confidential to the staff, is used as a yardstick in measuring what the child has accomplished and what his or her needs are for the coming term, and as a general aid in helping to select and plan units of work. These sheets have been of especial help to young teachers inexperienced in working with retarded children.

We use the accompanying forms for our analysis and conclusions.

SURVEY OF PROGRESS AND ANALYSIS OF DIFFICULTIES

(In the charts which we use at the school, there are columns opposite the individual items so that the teacher can mark the stages of progress from the time the child enters the group until he goes on to the next one or finishes his schooling.)

KINDERGARTEN LEVEL

A. CARE OF PERSONAL SELF

1. Bathroom
2. Washing
 - (a) Face and hands
 - (b) Teeth
 - (c) Body
3. Hanging up Clothes

B. CARE OF BELONGINGS

1. Toys
2. Books — Pencils — Crayons

C. MOTOR CONTROL AND CO-ORDINATION

1. Beads Size
2. Pegs Size
3. Lacing Board
4. Buttons and Buckles
5. Zipper Board
6. Locks
7. Spools and Winding
8. Form Board
9. Puzzles
10. Lacing Shoes

D. SUBJECT MATTER

1. Recognition of Form
2. Tracing
3. Coloring
4. Cutting
 - (a) On black line
 - (b) Around square picture
 - (c) A circle
 - (d) A person, object or animal
 - (e) A design
5. Print capital letters
6. Print small letters
7. Recognize and name printed capital letters
8. Recognize and name printed small letters

9. Write and name capital letters
10. Write and name small letters
11. Write numbers 1-20
12. Count objects 1-20
13. Choral reading from memory
 - (a) Mother Goose Rhymes
 - (b) Poems of 4 to 6 lines
 - (c) Commercial jingles on Television
14. Music
 - (a) Monotone
 - (b) Learn a song by rote
 - (c) March and beat time
 - (d) Rhythm beating to
 - (1) Singing
 - (2) Piano
 - (3) Orchestra

E. OUTDOOR PLAY

1. By himself
2. Joins in group play
3. Uses
 - (a) Scooter
 - (b) Tricycle
 - (c) Bicycle
 - (d) Doll Carriage
 - (e) Wagons
 - (f) See Saw
 - (g) Swing
4. Can
 - (a) Run
 - (b) Jump
 - (c) Climb
 - (d) Crawl
5. Uses a
 - (a) Ball
 - (b) Bat
 - (c) Tennis Racket

INTERMEDIATE AND ADVANCED GROUPS

A. READING

1. Ability to recognize 2 and 3 letter words.
2. Ability to sound out unfamiliar words.
3. Ability to break words up into syllables.
4. Ability to comprehend subject matter.
5. Ability to answer questions on reading matter.
6. Ability to read silently.
7. Ability to remember what was read.

8. Does the child enjoy reading enough to read in his leisure time?
To go to the library?
9. Has the child a "jumpy eye"?

B. PHONICS

1. Ability to recognize capital and small letters written and printed.
2. Ability to sound single consonants.
3. Ability to sound and blend double consonants.
4. Ability to sound
 - (a) Long vowels
 - (b) Short Vowels
5. Does the child hear the sounds correctly?
6. Does the child apply his knowledge of phonics to solving reading difficulties?

C. SPELLING

1. Can the child spell his name?
2. Can the child spell little words of 2 and 3 letters?
3. Does the child apply his spelling knowledge to written work?
4. Is the child
 - (a) eye minded?
 - (b) ear minded?

D. WRITING

1. Can the child print
 - (a) capital letters
 - (b) small letters
2. Can the child write
 - (a) capital letters
 - (b) small letters
3. Can the child write
 - (a) words
 - (b) sentences
 - (c) compositions
 - (d) letters
4. Are there any signs of mirror vision?

E. SPEECH

1. Does the child talk?
 - (a) Make sounds
 - (b) Cry
 - (c) Laugh with sound
 - (d) Repeat words
 - (e) Phrase a sentence
2. (a) Does the child answer questions?
(b) Does the child repeat the question?
3. Is the speech clear?

Specific difficulties

- (a) Stuttering
- (b) Stammering
- (c) Faulty consonant sounds
- (d) Faulty vowel sounds

4. Is the speech coherent?

Specific difficulties

5. Are there any signs of hearing reversals?

6. Does the child talk

- (a) Just to make his needs known?
- (b) In a conversational manner?
- (c) Well enough to recite a poem?
- (d) Well enough to be in a play?

F. ARITHMETIC

1. Has the child a number sense?
2. Ability to recognize numbers 1-100?
3. Ability to count objects 1-20
4. Ability to count orally?
 - (a) 1-100
 - (b) By 10's to 100
 - (c) By 5's to 100
 - (d) By 2's to 100
 - (e) By 100's to 1000
5. Ability to learn
 - (a) Addition facts
 - (b) Subtraction facts
 - (c) Multiplication facts
 - (d) Short division facts
6. Ability to do advanced processes?
7. Ability to do simple mental arithmetic?
8. Ability to do problems?
9. Does the child meet any of these difficulties in doing problems?
 - (a) Does he read the problem well enough to understand
 - (1) What it tells him?
 - (2) What it asks him?
 - (b) Does the child visualize the problem?
 - (c) Does the child solve the problem more easily?
 - (1) When he reads it to himself silently?
 - (2) When he reads it by himself orally?
 - (3) When someone else reads it to him?
10. Has the child a knowledge of
 - (a) Time
 - (b) Money
 - (c) Space
 - (d) Values
 - (e) Measures

G. SOCIAL STUDIES

1. Geography
Subject matter studied
2. History
Subject matter studied
3. Civics
Subject matter studied
4. Science
Subject matter studied
5. Does the child understand
 - (1) Maps
 - (2) Charts
 - (3) Graphs
 - (4) Tables

H. MUSIC

1. Is the child a monotone?
2. Can the child
 - (a) Carry a tune?
 - (b) Learn a song by rote?
 - (c) Read music?
 - (d) Sing before the class?
 - (e) Sing before a group?
 - (f) Play an instrument in the rhythm band?
 - (g) Play any other instrument?
 - (h) Beat rhythm?

I. DRAWING

1. Does the child know his colors?

2. Is he color blind?

3. Does he
 - (a) Trace
 - (b) Color carefully
 - (c) Use a stencil
 - (d) Cut out
 - (e) Paint
4. Is drawing a medium for expression in this child?
 - (a) Can he draw a picture of a real experience he lived through?
 - (b) Can he draw a picture of an imagined experience?
 - (c) Can he draw a picture of something he read?
5. Does the child derive more pleasure from geometric design drawing than imaginative drawing?
6. Can the child read a simple blueprint?
7. Does the child have mechanical drawing ability?

J. HANDWORK: PROJECTS COMPLETED**K. HOBBIES****L. STRONGEST INTERESTS****M. SPECIAL ABILITIES**

CHAPTER VI

OUR CURRICULUM AND PRESENTATION

THE public schools have made many contributions to the field of teaching the mentally retarded child. We have found numerous helpful suggestions in *Character Building for Special Classes* and *The Boston Way*, both compiled by The Special Class Teachers' Club of the Boston Public Schools. The excellent booklet *Curriculum Adjustment for the Mentally Retarded* (Office of Education Bulletin, 1950, No. 2, published by the Federal Security Agency, Washington, D. C.) defines the requirements for each of the usual four groups: Kindergarten, Primary, Intermediate and Advanced. Ohio has worked out an excellent curriculum for retarded children, as have also Illinois, New Jersey, and New York. And Massachusetts, Michigan, and California, have recently revised their special education program along constructive lines.

The private school, both boarding and day, also has its contribution to make to this phase of education.

The private boarding school teacher comes to know her students much more intimately than can the day school teacher because her day does not end at half-past three.

Most of our pupils are with us twenty-four hours a day. Many live at the school on the seven-day week plan, not only winters but summers as well. We can study their deficiencies more closely after school hours when they are at leisure, or playing, or doing little chores assigned to them. We are better able to plan their programs with the thought, "This is what John needs to help him get along in life."

In planning her program, the teacher of these children must be not only scientific in her method but humane in her approach and treatment of the problems that beset the mentally retarded. In order

to understand the retarded child, she must get a many-sided view of him. Although upon entrance the child is five or six years old chronologically, he may only be four years old in his physical development, three years old in his social development, and two years old in his mental development.

A knowledge of the characteristics of the early stages of normal childhood is essential to the teacher in recognizing the behavior patterns and mental reactions she can expect from the two-year-old through to the six-year-old, so we are here outlining that period for normal children.

1. CHARACTERISTICS: NORMAL TWO TO SIX-YEAR-OLD

NORMAL TWO-YEAR-OLD:

The two-year-old is just becoming aware of four of his five senses: touch, smell, sight, hearing. He tests every book and toy for strength. He must be taught to put things away and has to be restricted from breaking everything he can put his hands on.

He has a love for loud noises and primitive music. He enjoys its steady beat, and laughs at a surprising clash of cymbals.

He likes to name objects in a book, even though he becomes bored with a story, and his conversation will tell what the objects mentioned in the book are and what they are used for.

NORMAL THREE-YEAR-OLD:

This is the stage of curiosity, of "why" and "because." The child's observation has grown to include more of the home and the outside world. Trucks, planes, trains, changes in weather, family relationships, simple constructive toys, little imaginative games,— all hold his interest.

His play is more imitative than imaginative. Whether conductor, engineer, or passenger, he enjoys "Trains to New York," using chairs lined up in a row.

He loves to impersonate Mother, Daddy, baby, doctor, nurse, barber, hairdresser, shoeshine boy, farmer, airplane pilot.

Short stories presenting obvious humorous situations, and stories about farm life or everyday life at home interest him. Also, he is beginning to enjoy stories about boats, planes, trains, which he imagines can talk and have feelings and reactions.

NORMAL FOUR-YEAR-OLD:

This is the age of greatest noisiness. The four-year-old will defy his elders, make humorous remarks. At times he enjoys being the center of attraction, especially when adults or other children laugh at his comments. At other times under similar circumstances he becomes offended and will burst into tears. He is quite unpredictable.

His play is now more imaginative. He can make up stories with small objects as characters. He will "play trains" with little models rather than a row of chairs.

He will "play farm" with tiny animals. He begins to associate with actual situations the things that have appeared in stories read to him or pictures he has seen. On a trip to the airport he will say, "I saw that transport plane in my book about airplanes." When he returns from his trip he is able to go directly to the book and point out the picture.

The four-year-old has become much more assertive in his opinions. His manners are often influenced by his strong desires. He will not say "Thank you!" if he doesn't feel like saying it, or "Good night!" if he happens to be very tired. He can usually be guided and corrected, but often correction is not effective until he is five or six years old.

Little girls at this stage enjoy coloring, cutting and pasting, but boys generally do not unless they are constantly guided by an older person. The boys prefer indoor and outdoor play to any quiet pastime. The world is one great, big, interesting place for them to discover and explore, and life is wonderfully worth living, full of fun and of things to enjoy every minute.

This is also the age of contradictions. The child's actions do not always match his assertions. Children at this age may take violent dislike to a certain food without having tasted it at all. No matter how many times and how attractively Mother prepares this dish, it is vehemently rejected. Should the child be forced to eat, he gags and vomits, and distresses everyone at the table. Yet this same four-year-old, if he is invited to a birthday party or to someone's home for dinner, and is served a meal which consists of some of the dishes he has rejected at home, to the amazement of everyone devours everything set before him, and has been known to accept a second helping!

Indeed, the actions of the four-year-old are unpredictable and they should not be taken too seriously.

NORMAL FIVE-YEAR-OLD:

The five-year-old will re-tell a story, embellishing it with details from his own imagination. He still loves to be read to, and enjoys simple poems and jingles. He will memorize short verses which appeal to him.

There is a decided change in his musical taste. He enjoys stories that are interspersed with songs. He behaves well at children's concerts. He delights in the rhythm band and loves to march to the beating of a drum, the blowing of a horn, and the waving of flags.

He can be taught to discriminate between forms, to recognize colors, and to count. He begins at this stage to describe

colors as "a rosy red," "a dark black," "a green like springtime," "a dirty brown."

He is more aware of good manners and cleanliness, and is somewhat more orderly than the four-year-olds. On occasion he will lie, usually in self-defense; sometimes, he seeks to win distinction in the group by telling "a tall tale."

The five-year-old seeks approval from his teacher as well as his parents and other children. He loves to be reassured with a little hug, a handshake, or a pat on the back, that all is well in his little world.

In the latter part of his fifth year he can form his letters and numbers and usually can write his name, copy the date, and spell out a few greetings such as: HAPPY BIRTHDAY, MERRY CHRISTMAS, or EASTER GREETINGS.

NORMAL SIX-YEAR-OLD:

The six-year-old is ready for work. He is more interested in organized games with a few rules than he is in imaginative play.

He begins to read, write, count, and remember a few addition facts.

He loves to be read to, and also loves to read to a group. When working with a group of six-year-olds, the teacher often reads the first four or five pages of a simple story. She then calls on a child to continue the reading for a page or two, asks another child to go on from there, and then finishes reading the story herself. If it is she who reads the beginning and the end of the story, she arouses the children's interest, stimulates curiosity, and closes the reading with a "punch." If the children are asked to read the entire story after the teacher's introduction, the group generally become restless and lose interest, for six-year-old readers have not yet mastered the technique of reading to a group.

The six-year-old loves to work with his hands and enjoys making simple useful things. An interest in handwork can be

instilled at this time. The results are often crude, but he will take great pride in the finished article.

2. ELEMENTARY STAGE

In teaching retarded children, we have found that there is a gap between the kindergarten curriculum of beads, pegs, finger painting, story-telling and similar activities, and the work of the first grade.

We often enroll a nine-year-old child who is not ready for reading but who is beyond kindergarten level. We start with the printing of the alphabet, the writing of numbers, and a little counting. By the time he has mastered all these steps, he is usually mature enough to learn to read. He has the interest; he has a strong desire, which is a great help; and he has the tools, — a recognition of the large and small primary letters of the alphabet.

In our teaching we have never stopped to judge a method or procedure by considering whether it was modern or "old-fashioned." Our only criteria have been: "Does it work? Does it reach the child? Has it educational benefits?" If so, then we use it. As far as we are concerned, there are neither old-fashioned nor modern methods. We have never ceased to teach phonics for the understanding of word mechanics; or choral speaking for speech improvement; or using letter squares for seat work in spelling, phonics and reading.

A. FORM AND COLOR

The following lessons on form and color should be presented to children of mental ages of four to five years, before any attempt is made to teach printing the alphabet.

First Step: The child is presented with a paper on which three circles are drawn. Tell him to color one circle red on the first day; one yellow on the second day; one blue on the third day. On the fourth day ask him to color one circle red and

one circle yellow, on the fifth day, a red circle and then a blue circle.

The purpose here is three-fold: to have the child recognize these three colors—red, yellow and blue; to enable him to color within a limited area, covering the entire surface; to recognize the circle form.

At this stage these children cannot make a circle, or even trace a circle perfectly. The circle must be drawn for them. Tracing is introduced at the Tenth Step.

Second Step: First review the lessons on the red, yellow and blue circles.

Then introduce the square, calling it a "box." Have the child color a box blue on one day; red on the second day; yellow on the third day. Present varied arrangements of the square and the circle in order to sustain the child's interest, and never use the same color pattern on successive days.

Third Step: (1) Introduce the triangle form.

(2) Introduce the color orange.

(3) Review the circle and square, using smaller forms than those used in previous lessons.

(4) Review the colors red, yellow, blue.

(5) Introduce the idea of size: "big box," "small box," "small ball."

Fourth Step: (1) Introduce the star form.

(2) Introduce the color green.

(3) Review the three forms so far taught: circle, square and triangle.

(4) Review the four colors introduced,—red, yellow, blue and orange.

Fifth Step: (1) Combine abstract forms to represent concrete objects. For example: a tree, using a triangle and a square.

(2) At this stage, most of the children are able to match the color used in the outline of a drawing. Usually they cannot name the colors correctly, but they often do match the correct crayon with the outline.

Repeat the directions given: "Make it green like the tree," or "Make it yellow like the ball."

(3) Review the form and colors already taught.

Sixth Step: (1) Continue the combining of forms, now using circles and lines to form a group of balloons.

(2) Review the tree form and the star form.

(3) Introduce the color purple.

Seventh Step: (1) At this stage ask the children to trace forms with their fingers before they begin to color them. Watch to see if any of the children are beginning to draw these forms on scraps of paper. Provide them with an opportunity to practice drawing the forms either on the blackboard or at their desks.

(2) Introduce the colors black and brown.

(3) Introduce the boat form based on two triangles and a rectangle.

Eighth Step: (1) Now introduce a printed word with each form. Be mindful, however, that although some of these children may recognize a few letters and even remember a word or two, others are not ready for reading at this stage.

(2) Introduce a "man" made from circles and triangles.

Ninth Step: (1) Introduce the heart design, presenting it in an artistic all over pattern.

(2) Then alternate it with "man" symbol for one lesson.

(3) Then alternate it with star for another.

Tenth Step: Now we come to the first lesson in teaching the writing of a letter.

This lesson is initially taken at the blackboard. Then the child goes to his seat and writes the strokes as his teacher directs them:

(1) Let's make lines, *down, down, down*. Start at the top and go *down, down, down*."

(2) "Let's make lines *across, across,*

across. Start at the left-hand side of your paper and go *across, across, across.*"

(3) "Let's start at the bottom of the blackboard and make lines going up to the top, *up, up, up, up.*"

Use heavy paper and kindergarten pencil. Erase if a mistake is made.

B. TEACHING THE PRINTED ALPHABET AND FIGURES

Capital Letters: The following is the order in which we teach the printed capital letters of the alphabet: L, F, T, H, A, E, I, U, N, M, V, W, X, C, G, O, Q, S, K, Z.

If the child is five years old mentally, he can generally master one letter a week. If he is mentally older and still cannot write his alphabet, he may master more than one letter a week once he has passed beyond the letter I.

Use paper 9" x 12", folded in 16 sections, and soft pencils. Give the following instructions:

L. This is the simplest combination of the *down* and *across* strokes. Say, "Let's go down and across to make L." As you say the word *down*, make the stroke *down*, and move *across* as you say the word *across*. L is based on two even strokes of the pencil.

F. Say, "One long line down and two short lines across—one short across the top and one short across at the middle—to make F."

T. "One long line down and one *very* long line across the top—to make T."

H. "Two long lines down and one line across the middle. This middle line is like a little bridge between the long lines that go up and down. This makes H."

A. "Two slanted lines like the lines of a triangle and one line across the middle. Remember you draw up and down and across the middle to make A."

E. "One line down, and then a line across the top, another across the middle

and another down at the bottom—to make E."

U. "Down, then across the bottom, and then up again—to make U."

I. "A long line down, a short line across the top, and another short line across the bottom—to Make I."

N. "Up, down, up—to make N."

M. "Up, then down, then up again, and then down again—to make M."

V. "Let's start at the top this time and go down, and then come up again—to make V."

W. "To make W we start at the top and go down, then up again, then down again, and then up again. W is like two V's."

X. "Just cross two slanted lines in the middle—to make X."

D. "Make a straight line down. Go back to the top and make a round half circle until it touches the bottom of the straight line—to make D."

P. "A straight line down and then a small half circle which ends at the middle of the line—to make a P."

B. "A straight line down and then two small half circles on the same side of the straight line—to make B."

R. "A straight line down, a small half circle as if you were to make a P, and then a small slanted line that starts at the middle of the straight line—and you have an R."

J. "A long line down, a short line to the left, and a little line up, and then a short line across the top—to make a J."

Y. "A short slanted line and a long slanted line that touch—to make a Y."

C. "Part of a half circle, that curves around to the left, makes C."

G. "The C half-circle with a line at the middle makes a G."

O. "A whole closed circle makes O."

Q. "O with a little slanted line, starting inside the circle at the bottom at the right, makes a Q."

S. "Start at the right-hand side, make

a half circle around to the left, draw a straight line across to the right, and then make another half circle to the left. Now you have S."

K. "One line down and two slanted lines, like the lines in a V but made sideways — to make a K."

Z. "Start at left-hand side and draw straight across to the right, then draw a slanted line down to the left, and from the end of that line draw straight across again to the right. Here is a Z, our last letter."

Small Letters: This is the order of teaching the small printed letters of the alphabet: l, b, d, h, k, f, t, i, j, r, p, q, c, e, o, s, a, g, m, n, u, y, v, w, x, z.

The child finds this series of lessons much easier than the previous one, for he recognizes some of the forms already learned in the printed capital letters.

The rate of teaching these small letters varies with the individual. It generally is one letter a week. However, often the child becomes so thrilled with the fact that he recognizes the forms of letters that we "feed" him more than one letter at a time.

The following is the grouping of letters we have used. We never use more than one group for a week's time; also, we never assign a new group of letters until the earlier ones are mastered:

l	b	d
h	k	
f	t	
i	j	r
p	q	
c	e	o
s		
a	g	
m	n	
u	y	
v	w	
x	z	

Writing Figures: This is the order in which we teach the figures: 1, 7, 4, 2, 3, 5, 6, 8, 9.

Introduce the figures in the following order and with the accompanying directions:

1. "A straight line down — to make the figure 1."

7. "Across the top and down to the right — to make a 7."

4. "A short line down at the left, a line across to the right, and a long line drawn down through the second line — and you have a 4."

2. "A line around to the right, like a half circle, and then a short straight line across to the right — and there is a 2."

3. "A line around to the right, and then another around to the right — to make a 3."

5. "A straight line down and then a line around, like a half circle, with a little flag to the right on top — to make a 5."

6. "A straight line down, then at the bottom add a round little circle — and you have a 6."

8. "Around and around, first to the left and then to the right, like an S, and then a straight line up to close the half circles — and there you have an 8."

9. "Make a little round circle and on the right draw a long line down — to make a 9."

Using Color to Teach the Printed Alphabet to Brain-Injured Children: We have successfully used color in teaching brain-injured children how to write their letters. Orange-yellow and red have the most appeal, and orange-yellow is the more appealing of the two colors.

We make the down strokes of the letters with white chalk and use the yellow chalk for the strokes that go up and down or across.

For example, to make the L we make the down stroke with white and cross stroke with yellow.

For F we make the down stroke with white and the cross strokes with yellow.

For T we make the down stroke with

white and the cross stroke with yellow.

And so on.

This method requires more time than teaching with one color. However, it does reach the brain-injured child, who is so easily distracted and whose span of concentration is short. The colored chalk focuses his attention on the various placements of the strokes.

In using this method the teacher makes the first stroke with the white chalk and asks the child to make a similar stroke with the white chalk. Then the teacher makes the yellow stroke and asks the child to do the same. One stroke is made at a time.

It is not necessary to use color when teaching other types of retarded children. The Mongoloid children form their letters easily because they copy well, and learn by imitation more than by reasoning. Many other retarded children will make **L** the first time they see the letter on the board.

The color method is recommended only for the easily distracted child who cannot learn to form his letters any other way.

C. READING READINESS

When the children can recognize forms and colors, write the letters of the alphabet, count to 10, and write their numbers, they are approaching the stage when they are ready to be introduced to reading.

We have found it helpful to use Reading Readiness workbooks. With some children two or three of these books must be used before they can be introduced to the pre-primer. Other children require only one workbook.

Teacher and pupil do one page of the book together. The teacher does not explain the principle of the lesson and then walk away, expecting the child to carry out the directions the way a normal child

does. The teacher must do each little step with the individual or with a very small group.

After they have finished one or more Reading Readiness books, the children encounter less difficulty when they are introduced to the pre-primer.

The following books have been found most helpful with kindergarten children and those of the first half of the first grade level:

Games to Play by Russell and Haynes (Boston: Ginn & Company)

Fun with Tom and Betty by Ousley and Russell (Boston: Ginn & Company)

On the Way to Reading by Stone and Gatchel (St. Louis: Webster Publishing Company)

My Do and Learn Book, to accompany *My Little Red Story Book*, *My Little Green Story Book* and *My Little Blue Story Book*, by Ousley and Russell (Boston: Ginn and Company)

Day In and Day Out, to accompany *The Alice and Jerry Books* by O'Donnell and Carey (Evanston: Row, Peterson and Company)

Think and Do Book to accompany *We Look and See*, *We Work and Play* and *We Come and Go* by Gray, Baruch and Montgomery (Chicago: Scott, Foresman and Company)

With the children of the second half of the first grade level and those of the second grade level, we use the Thompson Phonics Workbooks together with our reading books, beginning at a first grade level. They have helped the children to read independently. Teacher and pupil work out the lessons together.

Happy Times With Sounds, Books 1, 2, and 3, by Lola Merle Thompson (Boston: Allyn & Bacon)

3. INTERMEDIATE STAGE

The following factors must be kept in mind when deciding which units of work

or subject matter the teacher should include in the intermediate program:

First of all, what are the most important things for the children to learn, at this stage of their development?

How meaningful can we make the program for them, so that they will recognize their need for a particular subject and will exert their best effort?

How much of the regular grade requirements shall we teach? How much shall we eliminate? What subject matter of this grade requirement are these children unable to assimilate?

How much must these children know in order to make their way later in life?

What are the children's aptitudes, interests, and chief weaknesses? Which subjects need the most drill and review at this stage?

Sometimes the teacher is impressed by a child's memory or spelling ability, and feels that the program should be enriched with the advanced study of grammar, or a foreign language, or some other advanced subject.

This situation arose in our school a few years ago. One of our older teachers, who had been working mainly with a group of boys and girls from the ages of twelve to sixteen, felt that they were covering the fifth grade requirements so well that she wanted to include the study of French in the program. It was against our better judgment, but she was so insistent that we agreed to let her try her French lessons. The children would suffer no harm from the attempt and we felt that she might be a better teacher after the experience.

The class attacked the lessons with enthusiasm the first two weeks. One of the parents became so elated over the thought of her daughter's conversing in French that she had illusions of sending the child to a finishing school!

After the third week the novelty wore off, the children were not able to recall

the French expressions so glibly, and our teacher was showing her impatience. She did not "surrender," however, until the sixth week, and by that time the words "French lessons," were bringing groans and sighs from the class.

From then on, we had less difficulty with our program planning. We pointed out to our teacher that it was more essential for these children to realize that twelve units make a dozen, or to be able to count their change correctly after making a purchase, or to budget their time and their money with forethought.

To resolve the situation as gracefully as possible, we planned with the teacher's full cooperation a unit of work which compared the country of France with our own United States.

We compared the geographical similarities and differences between the northern part of France with the northern United States, and between the central and southern parts of both countries. We compared customs, daily life, religion, the food, and, to some extent, the government and political situations in both countries.

When we discussed the number of French words and expressions commonly found in our American speech, the children were very desirous of recalling the few French words and expressions they had learned. They became so interested that they unconsciously sought to increase their vocabulary by asking questions like: "What's the French word for *cow*?" or, "How do you say *milk* in French?" The formal lessons were not continued, but the children were given all the knowledge which they required to satisfy their own interest.

A block of work must be made meaningful to be of use to the child both at the time he is studying it and in the future, and as many non-essentials as possible must be omitted.

The importance of tool subjects cannot

be too much stressed. We must give these children the academic tools to use to the best of their ability.

While their minds are still receptive, they must get a great deal of oral and silent reading for *enjoyment* as well as for information.

They must learn to spell and to write so that they can put their thoughts on paper. One of our little girls who is learning to talk, often spells or writes out a word if she is not understood easily. Her eyes light up when she thus makes her thoughts known. The child is hungry for her spelling and writing lessons. From now on she will not be forced to keep every thought and emotion within her. Her speech will probably never be perfect, for she has a malformed palate, so that her ability to write and spell will help her greatly to express herself throughout life.

Give these children as much arithmetic as they can absorb. Make it meaningful. Let them count, add, subtract, and divide in connection with every life situation they may meet. They have too limited visual imagination to think out the problems in the arithmetic books, but they can be taught the numerical facts by reference to concrete objects such as buttons, or plates, or silver, or money, or children.

We have one boy who applies his arithmetical knowledge in carpentry and electrical work. He is excellent in reading blueprints, and tries to follow the specifications to a fraction of the inch.

We have made several arithmetic devices, described in the Chapter "Educational Devices," to help develop a number sense.

If we do not give these mentally retarded children the basic academic tools — which, unfortunately, many adults feel is a waste of time — their deficiencies become more marked and as a result life is much more difficult for them.

It does not matter how old or how young a child is when he learns to read or write or do arithmetic. The time span does not show or matter, once he has mastered these abilities.

A. TEACHING HANDWRITING

The general aims of these lessons in handwriting are: to teach the child to write *legibly*; to help him learn the letters; to enable him to read the handwriting of other people. Of course, complicated scrolls and drills, and perfection of the formation of letters are not within his mental reach nor his patience.

The children should be taught how to form each letter, how to use the letter in the beginning, the middle and at the end of a word, and above all, how to apply his ability to write when he expresses thoughts or experiences that are meaningful to him.

Small Letters in Cursive Form: These lessons in handwriting proceed from the known to the unknown. The words in the practical drills are based on the letters that the child has mastered.

Capital Letters in Cursive Form: The capital letters are taught in a similar manner. Since the children know how to write their small letters by this time, they find less difficulty in forming the capitals. For some reason the children enjoy writing names, especially when they are the given names of people they know.

On the accompanying illustrations for these lessons on cursive writing, the Arabic numerals indicate how many times each letter, combination of letters, or word is to be written on the particular line. Some children require more practice than others. One child may need four lines of C's, while another may be able to make C's perfectly after he has written only one line. The lessons must be planned to meet the needs of the individual.

The Pollock School, Inc.

Cursive Writing Method

I. a and b

6 a
6 b
3 ba
3 ab
3 baa

II. c

6 c
3 abc
4 ca
4 ba
4 ac
4 cab

III. d

6 d
6 a
4 bc
2 da ca ba
2 ad ac ab
4 dad
4 bad

IV. e

8 e
1 abcd ee
2 be ce ae
3 bed
3 bread
3 bee

V. f

6 f
3 fe fa
3 feed
3 beef
3 face

VI. g

8 g
3 adg
4 ga
4 ge
4 beg
4 egg

III. h

8 h
4 ha
4 he
3 each
1 abc d
1 e f g h

VIII. i

8 i
1 bid hi fi
4 ie
1 big dig
3 hide
4 fig did

IX. j

8 j
1 abcde
8 ghij
4 jig
4 jab

X. k

8 *k*
3 *back*
3 *kick*
3 *deck*

XI. l

8 *l*
3 *leg*
4 *lace*
4 *lick*
4 *like*
4 *elf*
4 *lead*

XII. m

6 *m*
3 *gem*
3 *jam*
3 *Ham*
3 *me*
3 *lame*
3 *magic*
3 *him*

XIII. n

8 *n*
3 *man*
3 *bang*
3 *neck*
3 *knee*
3 *need*
3 *nice*

XIV. o

8 *o*
4 *on*
3 *gone*
3 *bone*
3 *book*
3 *comb*
3 *look*

XV. p

8 *p*
3 *pen*
3 *peek*
3 *deep*
3 *apple*
3 *pencil*
3 *open*

XVI. q, u

3 *q*, *u*
3 *queen*
3 *quiet*
3 *quack*
3 *quick*

XVII. r

6 *r*
3 *run*
3 *ran*
1 *ring, rang*
3 *rope*
3 *rag*
3 *rice*

XVIII. s

6 *s*
3 *sum*
3 *see*
3 *sand*
3 *sell*
3 *sing*
3 *some*

XIX. t

8 t
3 tie
3 teeth
3 toe
3 eat
3 tall

XX. u

6 u
3 run
3 uncle
3 under
3 up
3 out
3 full

XXI. v

6 v
3 wave
3 violet
3 ever
3 over
3 veal
3 voice

XXII. w

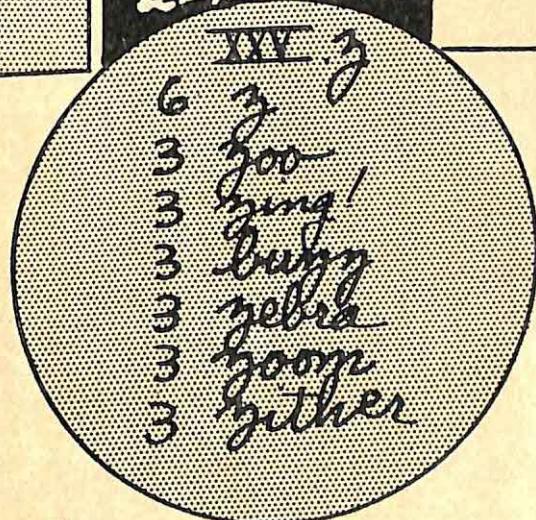
6 w
3 wait
3 water
3 wish
3 woe
3 where

XXIII. x

6 x
3 ax
3 oxen
3 sox
3 box
2 excuse me

XXIV. y

6 y
3 you
3 penny
3 boy
3 young
3 yes



Capital Letters

I 6 a 3 Anna	II 6 B 3 Bobby	III 6 C 3 Carol
IV 6 D 3 Donald	V 6 E 3 Elliott	VI 6 F 3 Frances
VII 6 G 3 Gladys	VIII 6 H 3 Harry	IX 6 J 3 Drama
X 6 J 3 John	XI 6 K 3 Kenneth	XII 6 L 3 Lawrence
XIII 6 M 3 Myron	XIV 6 N 3 Nancy	XV 6 O 3 Oscar
XVI 6 P 3 Peter	XVII 6 Q 3 Quentin	XVIII 6 R 3 Ralph
XIX 6 S 3 Steven	XX 6 T 3 Thomas	XXI 6 U 3 Ulysses
XXII 6 V 3 Vera	XXIII 6 W 3 Walter	XXIV 6 X 3 Xmas
XXV 6 Y 3 Yetta	XXVI 6 Z 3 Zachary	

B. ARITHMETIC

These children must be taught the ways in which arithmetic is used in everyday situations.

The following is the maximum arithmetic knowledge of a retarded child with an IQ of 80, who has reached the chronological age of sixteen. Some children fall out along the roadside and can never master all this:

Mechanics of Arithmetic:

- (1) Counting from 1—100
Counting by hundreds to 1000
Counting by fives to 100
Counting by tens to 100
Counting by twos to 100
- (2) Counting objects 1—25
- (3) Addition facts
- (4) Addition facts with carrying
- (5) Subtraction facts
- (6) Subtraction facts involving borrowing
- (7) Multiplication facts
- (8) Short Division
- (9) Long Division
- (10) Reading simple fractions
- (11) Addition of fractions
- (12) Subtraction of fractions
- (13) Multiplication of fractions
- (14) Division of fractions

Applications of Arithmetic:

(1) Simple problems of three to four sentences without descriptive words. The question to be answered must be stated very clearly and concisely.

(2) Reading measurements on a ruler.
(3) Measuring projects that use the inch, $\frac{1}{2}$ ", and $\frac{1}{4}$ ". $\frac{1}{8}$ ", $\frac{3}{8}$ ", $\frac{5}{8}$ ", etc., are too involved. $\frac{1}{2}$ " and $\frac{1}{4}$ " are the only fractions they understand.

(4) Using the yardstick, measuring inches, $\frac{1}{2}$ ", and $\frac{1}{4}$ " only.

(5) Using the telephone, and writing and reading telephone numbers.

(6) Reading time tables.

(7) Reading route numbers on a map.

(8) Reading of numbers in the thousands, using round figures only. For example, giving the population of a city as about 30,000 people seems to have more significance, and will be more easily remembered, than if the figure given were 30,378.

(9) Understanding weights and measures. The best way to teach these is actually to measure half pints, pints, quarts, gallons of water, and to measure and weigh pounds, pecks, bushels of sand, pretending they are other commodities.

We take the children into our shopping centers and let them weigh the produce we need for our school supplies. They help to weigh the vegetables, package them, read the prices, wheel the wagons of food to the cash register, and watch each sale as it is recorded on the register.

As John Dewey so often said of children, "They learn to do—by doing," and this is particularly true of the mentally retarded, whose visual imagination is so limited that they learn much more by handling things than they would by simply trying to compute problems.

(10) Making out simple sales slips.
(11) Making out bills of five or six items.

(12) Reading and writing roman numerals I to C.

(13) Learning denominations of money.

(14) Reading, measuring, and recording heights.

(15) Reading dates. It is more meaningful to these children if we say an event "took place in 1700, which is 250 years ago," than to give them the exact date, expecting them to remember it.

The following are "landmarks of time" which we use:

1492—Landing of Columbus

1620—Pilgrims came to Plymouth

1775—Revolutionary War

1861—1865—Civil War

1914-1918 — First World War

1941-1945 — Pearl Harbor and Second
World War

In developing their sense of time, we try to relate the event to one of these "landmarks." For example, we say, "This event took place about 50 years after the Pilgrims came to Plymouth."

(16) Reading the denominations of stamps and postal rates.

(17) Reading amounts recorded in savings accounts in the bank. Checking accounts are too complicated for them, as is the computing of interest. But they can read the amount deposited, the previous balance, the amount of interest accrued, and the total to date.

(18) Reading of time on clocks and watches.

(19) Reading of calendar dates.

(20) Reading of scores in games, and of batting averages.

(21) Reading of game schedules.

Playing Store as an Application of Arithmetic: The children in the kindergarten and intermediate groups derive valuable drill on arithmetic when they play "Store," for which we have worked out several simple plans.

Playing store helps the younger children by stimulating their speech through group play. These youngsters are learning the names of the articles they wish to buy; they are not yet familiar with prices or with amounts of money. They are, therefore, always the customers.

The cashier, a student in the intermediate or advanced group, sits in front of a toy cash register. He must be able to read the price tags, ring up the correct amount of the sale, and make change. Two or three other children of the intermediate group are the clerks. The rest of the participants are customers. For pupils in the intermediate or advanced group we alternate assignments from store to store.

Each customer may purchase only two articles; thus, all the children have an

opportunity to participate. It is fairly simple and rapid for the sales force to itemize two articles, make the total, stay with the customer until the purchase is completed, and count the change for him after the sale has been rung up. We do not wrap the purchases. The store is conducted on a strict cash-and-carry basis! The only signs the children make are large ones giving the name of the store, and a price tag for each article. Black crayon, 3" by 5" pieces of oaktag, and scotch tape for attaching the tags are the only materials needed, except for the stock.

Being a boarding school, we have no difficulty in finding the "merchandise" we need. If we are planning to play Shoe Store, the children collect rubbers, overshoes, sneakers, shoes, and slippers from their own closets and the dressing rooms. For the Clothing Store, we assemble items in the same way. When we are projecting a Grocery Store for the next week, we zealously save empty cereal cartons, clean fruit and vegetable cans with the tops carefully trimmed so that fingers are not cut, food labels, and discarded boxes and wrappers for cleaning supplies.

The Penny Candy and 5-and-10 Cent Store is very popular with the children in the youngest and intermediate groups because it requires the reading of 1 cent, 5 cents, and 10 cents signs. These children at this stage, are learning to count by 1's, 5's and 10's. They still need guidance in totalling the amount of their purchases, but encounter less difficulty than when they play "store" using larger amounts of money. The following are some of the items in our Penny Candy and 5-and-10 Cent Store. Three tables are needed.

(1) For the 1 cent candy table, we wrap little balls or elongated rolls of paper in 3" square pieces of wax paper and twist the ends. We have also played this

game selling real candy, — Hershey chocolate kisses, pieces of fudge, or lollipops.

(2) On the table with 5 cent items we have: 5 bobby pins for 5 cents, 5 safety pins for 5 cents, 1 pr. shoelaces, spools of thread, needles, pencils, erasers, blocks of paper, plastic juice glasses, barrettes for girls' hair, glass salt shakers, small plastic toy cars, small size ball, small items of doll house furniture, scale.

(3) On the table with 10 cent items, we have: 10 bobby pins for 10 cents, 10 safety pins for 10 cents, lengths of elastic, lengths of ribbon, small box of paper napkins, birthday candles, birthday decorations, plastic saucers, a metal can opener, a box of crayons, coloring books, a bar of soap, glass candy dishes, combs, larger size ball than the ball sold for 5 cents, doll furniture, 2" plastic dolls.

The following are the stores we have had: Grocery Store, Shoe Store, Clothing Store, Music Store (instruments, records, music books, and piano scores), Book Store, Clock Store (both toy and real wrist watches, a mantel clock, eight alarm clocks, an electric clock, a cuckoo clock, a steeple clock, and an 1836 wooden-movement clock!), Bakery, Bicycle Shop, Hat Store, and General Store.

We play store once every ten school days. By spacing it over this period of time, we are able to plan and collect the materials we need and to sustain interest in the project. The play supplements our regular arithmetic lessons without interfering with them, and provides an opportunity to apply the knowledge the children have mastered to a life situation.

C. ORAL AND WRITTEN LANGUAGE

The mentally retarded child will never seek to enlarge his descriptive vocabulary. He thinks and talks very simply. He states facts.

To help him express himself more intelligibly, we must correct any speech

defects and teach the correct usage of English. We must substitute good language habits for careless ones.

Spelling is very important. He should learn to spell with ease so that simple words are second nature to him. He must understand how to use a dictionary as a help in verifying his spelling or in learning to spell more difficult words.

These children enjoy Language Games. Let them know that they are about to play a *language* game instead of just a *game*. They learn to correct a bad language habit by being penalized for it, that is, by losing points for their team. They are critical of one another and correct each other's mistakes.

They should be able to write their simple thoughts on paper. We provide many opportunities for them to do so. One of the daily assignments for the intermediate group is to write sentences each of which makes use of one of their current spelling words.

The children write letters home. When we take trips, we always allow time for postcard writing to friends. We encourage the writing of congratulatory notes on birthdays and other happy events in the lives of their friends and relations.

These children must be taught how to address letters, cards, and packages properly. We often assign these tasks to our older students. Sometimes it is a laundry case to be sent out; or it may be an article to be returned to a store, or a gift to be sent home.

Even the younger children like to write little stories. We find it best to allow each child to tell his story to the group before he writes it. In this way we are able to clarify a thought, help the child express himself more easily, add interest and, last of all, train the memory. Then they write their little stories with less difficulty, and with less correction later. We expect two or three sentences from children with second and third grade ability

and four to eight sentences from older children.

Retarded children will give better oral and written compositions about experiences which you have shared with them than about imaginative stories or experiences outside of school or home. In asking them to write about these experiences, you can bring out the highlights by your questioning. In some cases they even miss the most dramatic happenings at home, such as the rushing of a brother to the hospital for an emergency operation, or the arrival of a relative from a distant city.

They must be taught how to enlarge on a subject. They tend to write a new thought in each sentence, instead of writing two or three sentences on one thought.

The one aim of Language, both written and spoken, for mentally retarded children should be to help them to express their thoughts coherently.

The following language textbooks have been of great help:

Speaking and Writing English, Books One and Two, by Sheridan-Kleiser and Mathews (Benj. H. Sanborn & Co., 1927)

Thinking, Speaking and Writing, Book 4, by Veit-Sweeting (Silver Burdett Company).

As soon as the child begins to express a simple thought on paper, we introduce him to a few rules to be remembered when he writes. The teacher spends a week on one rule. At the end of the fourth week we review all the rules we have learned.

First she writes the rule on the board, as:

Every sentence begins with a capital letter.

She writes three simple sentences about something which the children can see or touch in the room, or that is of common knowledge to them, as:

We like Gay's red dress.

This pencil is broken.

Open your book.

She then points out the application of the rule to each sentence.

The next step is to have the children write their own sentences on the board and explain the rule.

The last step is the writing of three simple sentences on a piece of paper at the desk. Some children like to write their sentences on scrap paper first, to make sure their spelling of all the words is correct, and then copy the sentences on white paper.

We believe that an orderly arrangement of a paper helps clarify thought and leads to orderly thinking. The children use the following arrangement for their language papers:

Name

Date

(Skip a line)

Language

(Skip a line)

1. My cat's name is Josephine.

2. It is raining today.

3. This dish is dirty.

We teach the following Language Rules:

(1) Every sentence begins with a capital letter.

(2) A sentence that *tells you something* ends with a period.

(3) A sentence that *asks you something* ends with a question mark.

(4) Proper names begin with capital letters.

(5) The word "I" is written with a capital letter.

(6) The word "God" begins with a capital letter.

(7) Names of countries begin with a capital letter.

(8) Names of cities begin with a capital letter.

(9) Names of states begin with a capital letter.

- (10) Names of months begin with a capital letter.
- (11) Names of holidays begin with a capital letter.
- (12) 's means *belonging to*.
- (13) Days of the week begin with a capital letter.
- (14) Dr. means Doctor.
- (15) Mr. means Mister.
- (16) Mrs. is written before a married lady's name.

After this series of lessons the children are ready to write several sentences on a given subject.

The teacher announces the subject for the day and writes it on the board. It is better to choose a subject of common knowledge to the group, such as, "Our Clothes in Winter," than a subject that may be known to only a few of the children. She tells the children she would like a little story of two or three sentences (not more) about this one subject.

After the children tell their simple stories orally, they write them at their desks. If time permits, the teacher may write a little story on the board. But she must erase it before the children write their own stories; otherwise, many of them will be inclined to copy the teacher's story rather than write one of their own.

The next series of language lessons can be based on letter writing. The children are taught the proper heading, salutation, body, and closing of the letter, an entire lesson being devoted to each *part* of the letter.

The next few weeks are devoted to writing simple letters. The length of time spent on the letter writing depends on the interest of the class and the ease or difficulty with which they may master this block of work.

D. GRAMMAR

Parts of speech and syntax are beyond the comprehension of these children. The

following represents the extent of their understanding of grammar:

- (1) Recognition of nouns
- (2) Recognition of verbs
- (3) Recognition of adjectives if the adjective is placed next to the noun it modifies.
- (4) Recognition of adverbs if the adverb is placed next to the verb
- (5) Recognition of pronouns
- (6) Recognition of singular and plural forms

They do not comprehend conjugation of verbs, subjects and predicates, the complements of verbs, tenses and moods, or clauses.

E. CHORAL SPEAKING

We can best teach the enjoyment and appreciation of literature and poetry in our Choral Speaking Classes. The selections must be short, however, and the thought very obvious. Little character training excerpts can be included as well as safety or good health poems or jingles. We recommend the following twelve, the first five of which are in *Sing-Song* by Christina Rossetti.

(1)

Who has seen the wind?
Neither I nor you:
But when the leaves hang trembling
The wind is passing through.
Who has seen the wind?
Neither you nor I:
But when the trees hang down their heads
The wind is passing by.
— Christina Rossetti

(2)

The horses of the sea
Rear a foaming crest,
But the horses of the land
Serve us the best.
The horses of the land
Munch corn and clover,
While the foaming sea-horses
Toss and turn over.

— Christina Rossetti

(3)

 Currants on a bush,
 And figs upon a stem,
And cherries on a bending bough,
 And Ned to gather them.
 — Christina Rossetti

(4)

One child may recite the part of the boatman in this selection, while the other children of the group recite the passenger's part:

 “Ferry me across the water,
 Do, boatman, do!”
“If you've a penny in your purse
 I'll ferry you!”

 “I have a penny in my purse,
 And my eyes are blue;
So ferry me across the water,
 Do, boatman, do!”

 “Step into my ferry-boat,
 Be they black or blue,
And for the penny in your purse
 I'll ferry you.”
 — Christina Rossetti

(5)

 Mix a pancake,
 Stir a pancake,
 Pop it in the pan;
 Fry the pancake,
 Toss the pancake.
 Catch it if you can.
 — Christina Rossetti

(6)

We have taught this little poem both as a choral selection and as a song. For the music, by Marion Major, see *Our Singing World* by Pitts, Glenn & Waters (Boston: Ginn & Company).

 Thank you for the world so sweet,
 Thank you for the food we eat,
 Thank you for the birds that sing,
 Thank you, God, for everything.

 — Mrs. E. Rutter Latham

(7)

The next four poems appear in *Sounds for Little Folk* by Clara B. Stoddard (Boston: Expression Company). “Taxis” by Rachel Field is in *100 Best Poems for Boys and Girls*, Compiled by Marjorie Barrows (New York: The Macmillan Company).

SOFT STEPS

Tippy, tippy, tippy toe
 Let us go.

Tippy, tippy, tippy toe
 To and fro.

Tippy, tippy, tippy toe
 Through the house.

Tippy, tippy, tippy toe
 Soft as any mouse.

 — George Agnew

(8)

Here's a little Dutch boy,
A Dutch boy, a Dutch boy,
 Here's a little Dutch boy,
Who wears wooden shoes.

 — Nursery Rhyme

(9)

Did you see my wife, did you see,
 did you see?
Did you see my wife looking for me?

 — Nursery Rhyme

(10)

Books are keys to wisdom's treasure,
Books are gates to lands of pleasure;
Books are paths that upward lead;
Books are friends, come, let us read.

 — Emilie Pousson

(11)

TAXIS

Ho, for taxis green or blue,
 Hi, for taxis red,
They roll along the avenue
 Like spools of colored thread!

— — — — —
Ho, for taxis red and green,
 Hi, for taxis blue,

I wouldn't be a private car
 In sober black, would you?

 — Rachel Field

(12)

Little brook, little brook,
 You have such a happy look,
Such a very merry manner
 As you swerve and curve and crook.

 — James Whitcomb Riley

F. CHORAL SPEAKING FOR INTERMEDIATE AND ADVANCED GROUP

There are many therapeutic benefits to be derived from Choral Speaking by the intermediate and advanced groups.

The child who feels that he cannot recite a poem because he forgets some of the words, gains confidence when the whole class recites with him. In Choral

Speaking the "spotlight" is focused not on one child in particular, but on the group.

The teacher is able to control the rhythm of the poem, and prevent a "sing-song" recitation.

The class pick out the words in the selection which are difficult for them to read or pronounce. The teacher then helps them to break each word into syllables, so that it can be read easily. The group pronounces the word together several times until they master it.

Thoughts in the selection are brought out in the discussion by the teacher and the class as a whole.

Some children are "ear minded" rather than "eye minded," and learn a choral selection more easily when it is recited by a group. We have known children to memorize twelve line selections in spite of the fact that they were not able to read one complete line of the poem from the board.

The teacher is able to present "character-moulding" thoughts, good sportsmanship, historic events, the beauties of nature, and prayers in this medium. The choice of the selection should depend on the needs and ability of the class. If it is Fall or Spring, the teacher can present selections describing the beauties of the seasons. At Thanksgiving, Christmas, New Year's, or Easter, she can plan to present childrens' prayers. During the week previous to a patriotic holiday, she may include a selection to bring out the full meaning of the observance. The rest of the unassigned weeks can be devoted to selections on health, character, safety, and good sportsmanship. One can thus plan an enjoyable and worthwhile choral speaking program for the entire school year.

Since so much of the academic work for retarded children is individual, it is wise to include a subject like Choral Speaking, for it is one in which the entire

group joins. Some children who do not participate in the music period, cooperate well in the Choral Speaking. Boys who will not sing with the other children because they are conscious of their changing voices, will often volunteer for the leader's part in choral recitations.

The following selections are a small sample of the choral speaking recitations we have used with enjoyment.

(1)

PROVERBS

Do a little well, than a great deal badly.

— Socrates

The work of the hand is as honorable as the work of the brain.

— Theodore Roosevelt

It takes two to speak the truth: one to speak and another to hear.

— Henry David Thoreau

Those who bring sunshine to the lives of others cannot keep it from themselves.

— James M. Barrie

He who sows courtesy, reaps friendship; and he who plants kindness, gathers love.

— Phillips Brooks

(2)

Selections 2, 3, 4, 5, 6, 7 and 8 are included in *Treasured Verses* (Minden, Nebraska: Warp Publishing Company).

SOMEBODY

Somebody did a golden deed;
Somebody proved a friend in need;
Somebody sang a beautiful song;
Somebody smiled the whole day long;
Somebody thought, "Tis sweet to live;"
Somebody said, "I'm glad to give,"
Somebody fought a valiant fight,
Somebody lived to shield the right,

Was that "somebody" you?

— Author Unknown

(3)

OUR HEROES

Here's a hand to the boy who has courage
To do what he knows to be right;
When he falls in the way of temptation,
He has a hard battle to fight;
Who strives against self and his comrades
Will find a most powerful foe.
All honor to him if he conquers,
A cheer for the boy who says, "No!"

— Phoebe Cary

(4)

WILLFUL WASTE

I must not throw upon the floor
 The crust I cannot eat,
 For many a little hungry one
 Would think it quite a treat.
 My parents labor very hard
 To get me wholesome food,
 So I must never waste a bit
 That would do others good.
 For willful waste makes woeful want,
 And I might live to say,
 Oh, how I wish I had the bread
 That once I threw away."

— Author Unknown

(5)

He who stands steady in personal living
 is the truest patriot, the real American. Let
 us do our job better. Let us, insofar as we
 can, live honorably among all men. Thus let
 us keep faith with democracy.

— George Andrews

(6)

MY CRED

To live each day
 The best I may,
 The hours with service filling.
 To ne'er be sad
 But always glad
 And sound and well, God willing.
 To weed from life
 All wrong and strife,
 To love my neighbor purely,
 Be just and true
 In all I do
 And trust in God securely.
 To envy none
 Beneath the sun;
 Be helpful, kind, forgiving,
 So make my place
 A little trace
 The better for my living.

— Author Unknown

(7)

IF I KNEW

If I had a box that was large enough
 To hold all the frowns I meet
 I would like to gather them, every one,
 From nursery, school and street;
 Then, holding and folding, I'd pack them in,
 And turning the monster key
 I'd hire a giant to drop the box
 To the depths of the deep, deep sea.

If I knew the box where the smiles are kept,
 No matter how large the key
 Or strong the bolt, I would try so hard
 'Twould open, I know, for me;
 And over the land and sea broadcast
 I'd scatter the smiles to play,
 That the children's faces might hold them
 fast
 For many and many a day.

— Maud Wyman

(8)

BE THE BEST OF WHATEVER YOU ARE

If you can't be a pine on the top of the hill,
 Be a scrub in the valley — but be
 The best little scrub by the side of the rill,
 Be a bush if you can't be a tree.
 We can't all be captains, we've got to have a
 crew,
 There's something for all of us here,
 There's big work to do and there's lesser to
 do
 And the task we must do — is the near.
 If you can't be a highway, then just be a trail,
 If you can't be the sun, be a star.
 It isn't by size that you win or you fail,
 Be the best of whatever you are.

— Douglas Mallock

(9)

Poem 9 appears in *Sword, Blades and Poppy Seed* by Amy Lowell (Boston: Houghton Mifflin Company).

MY WORDS ARE LITTLE JARS

For you to take and put upon a shelf
 Their shapes are quaint and beautiful
 And they have many pleasant colors and
 lustres
 To recommend them.
 Also the scent from them fills the room
 With sweetness of flowers and crushed
 grasses.

— Amy Lowell

(10)

One naked star has waded through
 The purple shadows of the night,
 And faltering as falls the dew
 It drips the misty light.

— James Whitcomb Riley

(11)

WHITE BUTTERFLIES

Fly, white butterflies, out to sea
 Frail, pale wings for the wind to try
 Small white wings that we scarce can see
 Fly!

Some fly light as a laugh of glee,
Some fly soft as a long, low sigh,
On to the haven where each would be
Fly!

— Algernon C. Swinburne

4. ADVANCED GROUP

This is an interesting stage in the education of the retarded child. When the boys and girls have advanced enough to be included in this group, the stress should be laid on mature subject matter presented in simplified, interesting ways.

In the advanced group, the boys and girls are no longer troubled with the mastery of the mechanics of reading. Their reading is within the 4th to 6th grade level. They can spell. They are able to express their thoughts and reactions orally. They can write short letters and compositions. They are able to read silently and give the answers, both orally and in written form, to blackboard questions.

These youngsters have a good general knowledge and awareness of what is going on in the world, for they will bring into class discussion timely news items from current magazines and newspapers. They comment on the news broadcasts and on science, geography and historical films they see on television or at the movies.

Their enjoyment at school can be increased by the presentation of subject matter within the scope of their imagination and within their reading ability and comprehension. The need for and practical application of the subject matter should also be kept in mind when planning the academic program for these young adults.

A. HOW MUCH DOES GEOGRAPHY MEAN TO THESE CHILDREN?

These children have a limited understanding not only of numerical values but also of space, time and locations.

They are interested in Geography if it

is presented in the form of a simple story, illustrated with many large colorful pictures and an enlarged, clearly marked map.

We acquaint the children with each country in Europe, Asia, Africa, North and South America, Australia, and with the lands surrounding the North and South Poles.

The only demarcations they remember at first are the North Pole, the Equator, and the South Pole. Some children also remember the torrid zones and the frigid zones.

We locate the country that we are studying on a large map, then on a globe, and we paint a general map of the country. We show its neighbors, its rivers, mountains, and plateaus, and the ocean bordering on or nearest the country.

Then we tell a series of little stories that reveal characteristics of the country. The stories are intended to arouse an interest in the country. Then the children consult textbooks and are ready to show their knowledge of the following sixteen items. The resultant material can be gathered into a booklet:

- (1) Size of the country. How does it compare with one of the states in our United States? How does it compare with the United States?
- (2) Population in round figures
- (3) Language spoken
- (4) Appearance of the people
- (5) Climate
- (6) Chief products
- (7) Type of land
- (8) Occupation. How do the people earn a living?
- (9) The favorite foods
- (10) Industries
- (11) Imports
- (12) Exports
- (13) The kind of money they use
- (14) How we could travel to this land
- (15) Their national flag
- (16) Their national anthem

We post these sixteen items in a prominent place where the children can consult the list easily.

They welcome familiar routine. They can apply these sixteen topics to every country they study. They do not have to master a new technique to gain information whenever we study a new land.

The children are encouraged to collect pictures from *National Geographic Magazine*, *Life*, and other current magazines and papers that will help to answer their questions.

Over a period of years, we also have made costumes that show the dress of various lands. We have a boy and a girl dummy figures which we dress according to the custom of the country we are studying.

We have related these studies to our daily living by "Geography Games." When the older students have finished Italy, for example, we plan a typical Italian dinner for all the students. We have a host and hostess whom we dress in native costumes, and who must be able to receive and seat their guests and answer all the questions which the other children ask about Italy.

The "Geography Dinners" have proved to be wonderful summaries and revelations for the teachers, for many times these children may receive discouraging grades in a written test, but be able to express their knowledge orally.

We close these "Geography Dinners" with a movie or slides, or a discussion of pictures of the featured land. We also sing the national anthem and one or more songs of this country, and close our festivities by singing our own National Anthem or "God Bless America."

Of great help in planning these lessons have been Graphic Geography Series (New York: Adams Book Co.):

Asia, Africa, Australia by Charles F. Masterson

Europe by E. B. Keating and C. Julian Fish

South America by J. M. Morgan and E. M. Rauch

The Warp Review Workbooks (Minden, Nebraska: Warp Publishing Company) have furnished well planned units.

B. HOW MEANINGFUL IS HISTORY TO THE MENTALLY RETARDED?

These children are perpetual Peter Pans and love to listen to a story. The story is, therefore, the best medium for presenting history to them. Historical adventure stories are stimulating if oral descriptions are given by the teacher.

The text should be simple if they are to get the meaning of the context. For example, it is of greater benefit to present to the children of average fourth-grade ability, a history book written in third-grade vocabulary. When they meet and stumble over unfamiliar words, they easily forget what they are supposed to be reading about. This is due merely to reading disability caused by the necessity of carrying a prolonged thought to completion, and also of remembering details, such as time, places and people, in order to understand the significance of an event.

When the children reach the stage where they can write easily and have a third grade reading and spelling ability, we give them their first taste of history.

The teacher writes on the board a story of three or four simple sentences centering around an historical fact. This is an example of one of our stories used in October:

THE PILGRIMS

The Pilgrims came from England. They came on a boat called the *Mayflower*. The Pilgrims landed in Plymouth.

Each child reads the story aloud. Un-

familiar words are discussed and explained. The teacher then recites the story so that the children have a chance to hear it read fluently and can better concentrate on the thought.

To add interest to our history lessons, we give each child a picture, cut from old histories, to illustrate the story. He pastes the picture about 2" from the top of a piece of white paper. Then he copies the story from the board, under his picture.

The children have collected these papers, clipped them together and made covers for them. They are proud that they have made their own "History Books."

By introducing the children to history in this way, we find that we acquaint them with many basic facts. Then when they are given a history book the following term, they encounter less difficulty.

The following books have proved very useful in our study of history:

History Reader for Elementary Schools (Revised), by Lucy L. W. Wilson (New York: The Macmillan Company)

Elementary History of U. S., by Wilbur F. Gordy (New York: Charles Scribner's Sons)

Early America by Woodburn and Hill (New York: Longmans, Green & Company, Inc.)

World Book Encyclopedia (Chicago: The Quarrie Corporation)

An excellent introductory text to American history is *Our America* by Herbert Townsend (Boston: Allyn & Bacon).

An easy history text is *Our Country's Story* by Frances Cavanah (Chicago: Rand, McNally Company).

Advanced texts for intermediate groups are *A Brave Young Land* and *A Full Grown Nation*, both by Edna McGuire (New York: The Macmillan Company).

The following procedure has been helpful in making history more meaningful:

(1) Make a large chart with the headings:

Time	Place	People	Event
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(2) Read the history assignment orally.

(3) Fill in the headings on the chart. This is also an easy way for the children to review the essential facts of a lesson.

(4) The children should either write the answers to four or five questions which bring out the most significant facts in the assignment or write a short story of their own, telling what they have read.

We always allow 15 to 20 minutes at the end of the school day for Story-Telling. The teacher relates a story based on the historical text and intended to enlarge the child's knowledge.

In these ways we have appealed to their eyes in the oral reading of the text, to their hands in answering the questions and in filling in the chart, and to their ears when we related the historical stories giving a more detailed account.

C. CIVICS AND CURRENT EVENTS

The arresting thought that the vote of the feeble-minded carries as much weight as a college professor's makes us realize that we must prepare these children to become law-abiding citizens.

From the age of twelve to eighteen they cannot grasp all the details of the branches of our Government but they do understand some facts when presented specifically, as: "A law-abiding citizen, who owns a car, pays an automobile tax. This money is used by the town and state for the improvement of roads, for traffic lights, for signs, and for insurance."

Books on Americanization reach these children better than any textbook on Civics. They do not remember all the details in the requirements for Citizenship, but they do retain many.

We have found that we can teach Civics most effectively by correlating it with Current Events. We furnish the primary and intermediate groups with a weekly newspaper called *The Weekly Reader* (Columbus: American Education Press). For the older children in the advanced groups we subscribe to *Current Events* (American Education Press) and *Young America* (Silver Spring, Maryland: Elton Publishing Corp.), both of which cover timely topics. In the preparation of the Civics lesson the teacher must select beforehand for discussion any topic — on good government or procedure of law, for instance — that may be touched upon in a current events article. She should explain it simply so that the child can comprehend the significance of the article.

We encourage the children to bring in clippings about people who are running for public office. We discuss the background and platform of the candidate. We discuss the office the candidate is seeking, the length of the term, how we could reach this official if we needed his help, and what help he could give to us.

We suggest that the children consult Civics textbooks in seeking the answers to these questions. Unfortunately the current Civics texts are written in a vocabulary and style for more mature minds; therefore our children must be given oral explanations.

Government becomes more meaningful when we illustrate it with a dramatization. Select a child to be President, and another, Vice President, and let these two gentlemen discuss before the class a timely topic or the State of the Union, and the Civics lesson becomes fun.

In the same way we can act out "A Day in the Senate" or "A Day at the Supreme Court," or "A Day at the House of Representatives."

This method can be applied to state and to local government as well.

The children must constantly be impressed with our wonderful privilege of voting. They generally vote as the other members in their families vote, but they should be aware of their heritage.

We try to develop a civic pride by analyzing what our town or community has to offer us. We encourage patriotism by discussing the significance of every National Holiday. We attend public observances, watch parades, watch and listen to the President and other public officials who appear on television or on radio.

D. TYPEWRITING

Typewriting is a skill which can be successfully added to the program of the advanced groups. The children who are included in the typewriting class are good spellers and readers (5th and 6th grade level), and are familiar with the use of the dictionary. To be allowed to join the typewriting class is an additional incentive to their other work.

They do not become expert typists, for they cannot master the proper fingering and technique. However, they do become proficient enough to type simple letters, book reports, and some of their geography and history assignments. The typing also bolsters their morale, giving them the feeling that they are mastering a "grown-up" subject.

We have introduced the study of filing with six of our students over a period of years. They showed an interest in the subject and absorbed enough of it to be able to do some simple filing in our office. Four of these children made some use of this knowledge after they left our school.

5. PHYSICAL EDUCATION

A. PHYSICAL ACTIVITIES AND STORY PLAYS FOR PRIMARY GROUP

Physical activities and story plays serve a threefold purpose during the early stages of growth. The children are made

aware of the various parts of their bodies; they imitate the teacher or leader; and their imaginations are stimulated.

The story plays cannot be too involved. One action with one thought is presented in each play.

Some of these plays can be correlated with music, but that is not necessary. We prefer to have the children express sounds to suit their actions, for example, "z-z-zing" if they desire to imitate the sound of sawing wood, or humming if they are pretending to be violins. We vary our presentation by allowing a child to become a leader if the story play is one that is a favorite one and has been played several times before.

If it is a new story play, then the teacher is the leader.

We have found the following order most successful in planning the program for the day:

Step 1. Review the story play introduced in the previous lesson.

Step 2. Introduce a new story play.

Step 3. Allow the children to choose two favorite familiar story plays.

Step 4. Close the lesson by facing the open window and breathing in, holding the breath for a few seconds, and then slowly exhaling. Do this five times.

It is much easier for the teacher to guide the children if she has them form a large ring or two lines, whichever is called for in the activity, before she begins the lesson. Then she can note easily which children are participating, and their degree of success. If the children are allowed to stand anywhere they please, they soon lose interest, and the teacher encounters difficulty in controlling the group.

Actions

(1) *March, March, March, March* (Count 1-2-3-4, 1-2-3-4,—also left-right-left-right.)

(2) Play you are holding a flag and

March! March! March! March! Hold it up high! Hold it up high!

(3) *Walk, Walk, Walk, Walk* (In a slow tempo, with a light step, count 1-2, 1-2, for each "Walk.")

(4) *Run, run, run, run* (With a faster tempo, counting 1-2-3-4, one beat for each "run.")

(5) *Tip-toe, tip-toe, tip-toe.* (Count 1 for "tip" and 2 for "toe.")

(6) *Hop, hop, hop, hop* (Hop on 1 foot. Do not count. Just say "hop" every time the children hop.)

(7) *Jump—jump—jump* (Use both feet at once. No count. Just say "Jump" everytime the children jump.)

(8) *Skip, skip, skip* (Do not count. Just say "skip, skip." This is the most difficult step for these children.)

(9) *Stoop down.* (Knee deep bend)

(10) *Fall down.* (Sit on floor)

(11) *Turn around and around in a circle.*

(12) *Turn half around.*

Balls—Using a 6 to 8 inch ball.

(1) Bounce it.

(2) Catch it.

(3) Throw the ball through a basketball hoop three feet off the ground; a bell can be attached to the back board.

(4) Throw the ball hitting an object such as the 3" metal cap of salad dressing jar.

(5) Throw the ball to another child in the circle.

(6) Throw the ball into a basket on the ground (bushel size).

Playing Musical Instruments

(1) Play the piano.

(2) Play the violin.

(3) Play the trumpet.

(4) Play a drum.

(5) Play that you are the conductor of an orchestra.

(6) Let one child be the conductor while the other children "play" an instru-

ment of their choice. This can be done first without music, and then to music.

Imitating People

- (1) Chopping wood.
- (2) Sawing wood.
- (3) Hammering nails.
- (4) Sweeping the floor.
- (5) Ironing the clothes.
- (6) Sewing with a very long thread.
- (7) Taking a bath — Scrubbing hard, splashing off the suds, rubbing dry.
- (8) Jumping over a brook.
- (9) Climbing a ladder.
- (10) Playing Indian — arms folded, chest high — take hopping steps, raising knees high towards chest.

Imitating Animals, Birds, Insects

- (1) Hop like a bunny — arms bent forward, fists closed lightly shoulder high, hop with 2 feet.
- (2) Hop like a toad, — down on hands and crouch on feet — hopping on floor, using hands and feet.
- (3) Hop like a kangaroo — take long hops using both feet at one time.
- (4) Walk like an elephant — walk slowly, with very heavy tread, holding an arm and hand in front of face, swinging it slowly back and forth just as the elephant walks swinging his trunk.
- (5) Walk like a pussy cat — walk on tip-toe with a soft step.
- (6) Wash your face like the kitty.
- (7) Waddle like a duck.
- (8) Slide your feet across the floor like a snake.
- (9) Dig a hole in the ground, using 2 hands, like a dog burying a bone.
- (10) Stamp your feet and neigh like a horse.
- (11) Shake your head from side to side like a cow chasing away flies.
- (12) Crawl along the way a crab does on the sand using hands and feet very slowly. Scurry away fast.

(13) Be a seal with a ball on your nose.

(14) Be a seal and raise your body up high to catch a fish thrown at you.

(15) Fly through the air like a large, heavy bird — very slowly.

(16) Flutter your "wings" fast like a tiny humming bird.

(17) Fold your "wings" like the butterfly. (Extend your arms shoulder high, bring hands together slowly in front, keeping elbows stiff.)

Imitating Things

(1) Hold the waist of the child in front, bending knees slightly, and "toot-toot" or "choo-choo" like a train around the room.

(2) Make wide circles like the propeller of an airplane.

(3) Sit on the floor or on a chair. Make your feet go around and around like the pedals of a bicycle.

B. PHYSICAL ACTIVITIES FOR INTERMEDIATE AND ADVANCED GROUPS

These children respond well to simple calisthenics, and enjoy doing them to count. They do not keep perfect time, nor do they execute all the directions, often confusing right and left. However, they do derive benefit from the exercises.

The following outline is used as a guide in planning the lessons.

- (1) Breathing in and out, five times.
- (2) Head and neck exercise.
- (3) Flexing, bending, and rotating arms at shoulder level.
- (4) Bending or twisting trunk.
- (5) Raising feet, jumping, or pointing toes.

The physical exercise periods can be alternated with simple games. Sometimes the children like to play dodge ball, soft ball, volley ball, a simple form of baseball, tennis, golf, basketball, croquet, a simplified bowling game. Many of the

children like to roller skate; those who are not able to use both skates, use only one skate.

C. SWIMMING

During the summers we were at Camp, we roped off a safe area for paddling and swimming for the younger children. We provided a raft and a safe swimming area for the older, more mature children, so that they did not interfere with the activities of the younger children nor frighten the more timid ones.

Now swimming has become an important summer activity at our school. The children are taken to an indoor swimming pool twice a week and to nearby beaches.

The following are the steps for overcoming a fear of the water, and gaining enough confidence to try to swim.

(1) Allow the youngest children to play in the water with pails, shovels, water toys like boats or plastic animals. Make no attempt to teach any swimming exercises to these children for the first two weeks. Let them enjoy and relax in the water.

(2) Holding the child's hands, jump up and down in the water, first at ankle deep level, then at knee deep level, and finally at waist level.

(3) Practice putting side of face into water. Try right side first, then left side.

Try to prevent water getting into their ears.

(4) Blow bubbles on the surface of the water.

(5) Hold on to ropes or rails, stomach down, and kick feet in water.

(6) Lie on back, hold on to rail, kick feet in water.

(7) Practice "hand over hand" standing waist high in water.

(8) Hold the child's hands as the child lies flat on his stomach; walk backward, allowing the child to kick his feet. Always walk across the water keeping within the same depth. Do not start at a shallow spot and go into deeper water.

(9) Have the child lie on his back, hold him under his armpits, and ask the child to keep moving his arms as he moves his feet.

(10) Show the child how to float.

(11) Demonstrate the "dog paddle," moving hands up and down and kicking feet, keep head above water.

(12) Hold on to nose, practice ducking, taking a deep breath and then submerging head under water for a second and coming up.

(13) Demonstrate breast stroke.

(14) Practice swimming to march time. Children love to sing as they swim.

(15) Practice swimming to waltz time. Use a portable victrola for these two stages.

CHAPTER VII

TEACHING "SPEECHLESS" CHILDREN TO TALK

ONE of the most challenging problems we have coped with is that of developing speech in children who have no speech at all. When they enter the school, these are the unhappiest of children! There is no generally accepted method for dealing with these youngsters, and we have therefore developed our own. This chapter presents material which, according to our experience, reaches them.

The oldest one "with no speech" who has been brought to us was a girl of nine; the youngest three and a half. We prefer to receive them when they are between five and eight years of age as there is more hope of reaching them at this period before emotional blocs are formed. Even if they are two or three years retarded in mental development—with estimated IQ's from 60–90—the teacher is able to begin work at a three to six year mental level and interest.

It is very difficult, if not impossible, to determine the exact IQ's of these children because they usually do not cooperate with the person administering the test and therefore do not reveal their native intelligence. Verbal tests, of course, are of no use in these cases. Neither will performance tests reach them, because the concentration span of these children is so short that they do not complete any part of the test. However, by observation, and perhaps by a "sixth sense," we can usually tell whether the child will eventually talk, and estimate to what degree he is retarded.

Extremely restless, these children are frustrated because they cannot make their wants known through speech. They are withdrawn, having built a little world of their own. Often they embody all the undesirable traits of childhood. It must be borne in mind, however, that through

direction and guidance their disagreeable qualities can be transformed into good character traits that go into the making of useful, well-adjusted individuals.

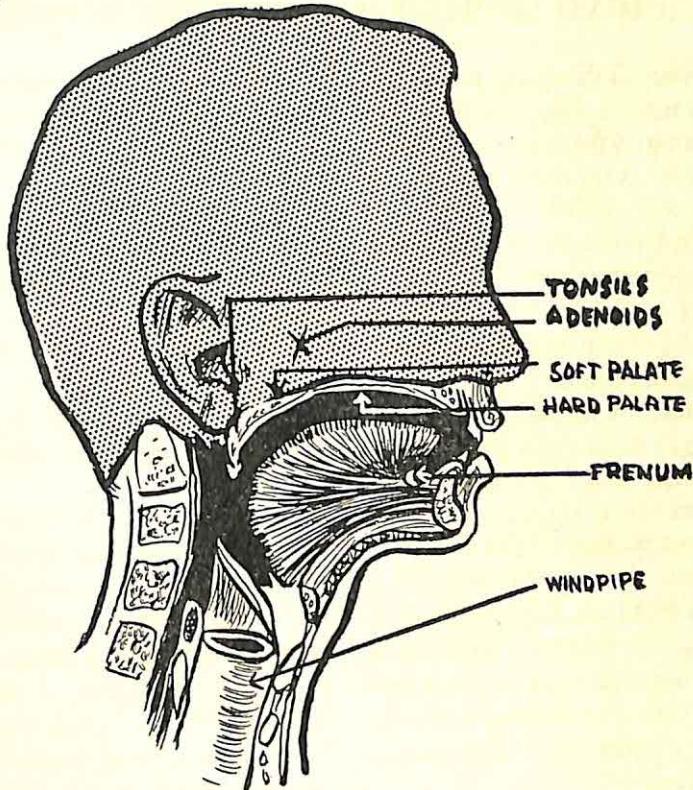
Most of the children we are describing are physically normal and healthy; there is nothing wrong with their vocal chords, palate, lips, tongue, or inner cheeks; they simply make no attempt to talk. However, many of them have also been retarded from babyhood in their sitting, walking, feeding, and other accomplishments.

When these children first enter school, they dash madly about from room to room and up and down stairs, slam doors, sit and scrape their feet noisily (if they can be persuaded to sit down at all), and punch, hit and bite if you attempt to take their arm to guide them. They tear books, paper; break puzzles, pencils, anything they can reach. We have known them to eat dirt, leaves, and snow, when outdoors.

The only vocal expression they can make is crying—and they certainly do that, from the very first moment they arrive; they cry and scream, and cry and wail—until we win their attention and our work begins to take effect.

These children have had no mental discipline at all. They have resisted every effort of routine at home. Parents have waited on them hand and foot, anticipating their every need. Now they are brought into an environment where they have to do something for themselves: think, work, carry out directions, execute requests. Above all, someone is showing them that he is "boss" and not they. Someone else is "calling the tune." In training these children, there must be a stage of obedience before we can reach the stage of reasoning.

1.



1. PRELIMINARY STEPS

Before actual instruction begins, a preliminary examination should be made of the physical apparatus of speech.

Check to see:

- (1) If tonsils are inflamed or diseased
- (2) If tonsils have been removed
- (3) If adenoids are too large
- (4) If adenoids have been removed
- (5) If palate is cleft, or if there is any minute hole or opening leading directly to the nose
- (6) If frenum, which binds the tongue to the floor of the mouth, is too short
- (7) If child will extend the tongue
- (8) If child will point the tongue
- (9) If child will move tongue in and out
- (10) If child will move tongue up and down

- (11) If child will wet his upper lip
- (12) If child will wet his lower lip
- (13) If child will lick a spoon or wooden stick that has been sprinkled with sugar
- (14) If child will puff his cheeks and blow
- (15) If child will take a deep breath and inhale
- (16) If child will expel breath and exhale
- (17) If child will nod head up and down to signify "yes"
- (18) If child will turn head from side to side to signify "no"
- (19) If the child turns his head, or moves his eyes as a person stands in the next room (a) playing a drum while in one corner, (b) playing a cymbal in another corner, (c) playing a triangle softly in another area, (d) striking bells or play-

ing a xylophone with a range of eight tones in another area of the room. This person must be kept out of the child's sight. Watch the child to see if he follows the sound.

We strive to create a communicative relationship between teacher and pupil. We endeavor to bring about a state of "speech readiness." The spirit of co-operative effort is of great importance. But before we can attain these attitudes, we must have obedience from the child.

We begin our work very gradually. Before any speech work is attempted, the teacher's mind must "lead" the child's, in order to be able to guide it. During the first stages, the work with these children is entirely individual, as they gain nothing from group work, and only become a distraction to the others.

The teacher and the child do pegs together,—not ordinary pegs such as are used in the kindergarten, but pegs similar to those in our flag puzzle described in chapter IX. The teacher keeps a daily record of the number of pegs, the length of time, and how much help the child requires. The child lets her know soon enough when he will not do any more. He abruptly ends the lesson by upsetting the board or throwing the pegs. Expect this, but do not ignore it. The child must help the teacher pick up every peg and put it in the assigned place. This is as much a part of the lesson as completing the peg board. These children understand and will reluctantly obey a firm "You do it."

Then there is a Face Puzzle which teacher and child can do together, as well as the Buttons and Bows Board, Zippers and Snaps, Locks, Bottles, Shoe Trainer, Form Board, Body Puzzle, House Puzzle, Fruit Form Board, Moving Van Puzzle, Nest of Boxes, Cutting, Lacing Boards, Spool Winding, a Book of Sounds, Mother Goose activity book, and some lessons in form and color.

By having the child do these things, the teacher is (1) gaining control of the child's attention; (2) developing his muscle co-ordination; (3) teaching him to derive satisfaction from completion of an assignment; (4) teaching him to have fun.

Before a month is over, the teacher will notice that the child is looking forward to these "work periods" and is expressing a desire for a certain project he prefers to work on, and disapproval of other projects.

If a job is well done, the teacher should shake the child's hand. We prefer hand shaking to applauding, because the warmth of the touching of hands gives the child a feeling of affection. The child also loves a large gold or silver star placed beside his name, and will smile as he fingers it.

After a period of six to eight weeks the child sits in his seat for a longer time, and his behavior is a little better as far as eating paper or chalk, etc., are concerned. Do not be alarmed, however, if at the end of a vacation the distracted parent says, "Jane was fine at home for the first few days. Then she went back to her old habits because she had nothing else to do." The education of these "speechless" children requires several years, not several months. But it can be accomplished!

As soon as the teacher feels that her mind is guiding the child's and that he is responding to her mental discipline, speech lessons can be started. They should be planned for the same time every day. It is essential to have a regular, uninterrupted program.

Before we can begin the lessons on sounds, the child must be made aware of the parts of the mouth which are used in talking. Be sure that his hands are clean before you begin.

Tell the child, "This is your mouth!" With your hand hold the child's hand at the whole area of the mouth.

"This is your tongue." Have him touch the tongue with his fingers.

"These are your teeth." Have him touch the teeth.

"These are your upper teeth. Touch them." "These are your lower teeth. Touch them."

"These are your lips. This is your upper lip. This is your lower lip. Touch your upper lip. Touch your lower lip."

"This is the tip of your tongue. Touch the tip of your tongue with your fingers."

"This is the top of your mouth. We call it the 'roof' of your mouth. Touch it with your fingers."

"These are the insides of your cheek. Touch the inside of your cheeks. Puff up your cheeks. Can you blow?"

There is no time limit set for this lesson. The important thing is that the child should become aware of all these parts.

Sometimes this lesson can be given to a group of two or three if they are at a stage where the teacher has sufficient control and cooperation from them. If a child is unusually uncooperative, give him the lesson by himself.

Hold him facing you.

If he will not touch the various parts as you request, use a little wooden ice cream spoon with which to touch them yourself.

In the next lesson have the child hold the stick and touch the parts as they are called.

If the child smiles or giggles, or if his eyes light up, you may feel well rewarded, for these expressions indicate that he understands.

Repeat this lesson until the child responds quickly and touches each part as you name it in rapid order: tongue, cheek, upper teeth, lower teeth, etc.

In the next lesson, the child touches the various parts with the tip of his tongue:

"Show me the tip of your tongue."

"Touch your upper teeth with the tip of your tongue."

"Touch your lower teeth with the tip of your tongue."

"Touch your inside cheek with the tip of your tongue."

"Touch the roof of your mouth with the tip of your tongue."

"Touch the upper lip with the tip of your tongue."

"Touch your lower lip with the tip of your tongue."

"Let's play a little game with our tongues."

"Put your tongue out. Put your tongue in. Now, in and out, in and out."

"Put your tongue to the right side. Now put it over to the left side. Move it back and forth, back and forth."

Do not yet try any imaginative play. The aims of these lessons are for the child: (1) to follow directions; (2) to learn the parts used in speaking; (3) to begin to use, and make flexible, the muscles of the tongue, which until now have been used only for eating; (4) to become aware that these parts are all used when making sounds and forming words.

2. CONSONANTS AND VOWELS

With retarded or brain injured children, these first lessons cannot be presented as a game. Each of the consonants, vowels, and sounds has to be taught by direction.

These children, at this time, do not show indication of any imagination and are not sufficiently matured mentally to understand the thought we are trying to get across, if we "dress it up" with a game.

We have achieved best results by keeping this section as free from distractions as possible and concentrating solely on the sounds to be mastered. The game element is gradually introduced in the series of lessons following these.

Have a set of cards with the capital

letter printed on one side, and the small letter on the other. Letters 8" high, cut out of heavy newsboard or plywood, can also be used. Or, a set of plastic letters can be bought at toy stores.

It is very important for the teacher to have pictures, or letters, or the actual objects, when awakening the consciousness of these "speechless" children to sounds or names, for up to this time these youngsters have been oblivious to symbols.

They blossom amazingly when they begin to recall the name of a letter as they print it. They like to touch the plastic or cardboard letter as they say "t," for example. Some children like to trace the letter with their fingers as they begin to understand the sounds.

We have known some of these children to read pre-primers and primers before they reached the stage of voluntary uninhibited vocal expression. Each word on the page becomes a symbol to the child.

In the same way, some of these children attain a stage of writing before they reach a stage where they express themselves orally. Each letter, each number, becomes a symbol, and as we write we call each symbol out loud.

The first sound to be taught is "p." Teacher purses her lips, covering the top lip with the four fingers of the hand and placing the thumb on the bottom lip. As the "p" sound is softly made the hand is opened.

Show this process to the child several times. If the child is still very inattentive, hold his face between your hands so that his eyes will be on your lips. Make the "p" sound without covering your upper and lower lips with your hand.

When you think the child has watched you several times, put your four fingers on his upper lip and your thumb under his lower lip to make him aware that these are the parts needed to make the "p" sound, and ask him to do the same with

his own fingers. You may or may not get results the first time, but repeat the procedure every day until you do. Some children absorb this instruction silently, and after several unresponsive lessons they smile and reward you by making the proper sound. You can be sure you are on your way to success when this takes place, and you can then move right ahead with the teaching of other sounds.

Show the child a card bearing the letter *P* and *p*. Try to get the child to make the sound every time you show him the card.

"B" is the next sound to be taught. Explain that this sound is made with the lips just the way "p" was, but that "p" is a soft sound and "b" is a loud hard sound.

Demonstrate this several times.

Have the child try it.

Show the card *B* and *b*. Try to have the child associate the letter with making the "b" sound.

Then review the two sounds "p" and "b."

Some children are not mentally mature enough to associate the sounds with the printed letters. In these cases we only "play" at making the sounds. The letters are then introduced later, at a more mature age. The teacher must use her own judgment as to the needs of each child. With children who are only four years old, we teach them to make sounds by using this method, but without the cards.

When the first two sounds have been mastered, the future lessons can be planned somewhat differently.

3. DEVELOPING THE VOLUME OF BREATH

(1) Begin the period with a little relaxing exercise. Just sigh and sigh softly. Try to get the child to understand that if he is to imitate you, he must take a breath, hold it for a short while, then expel it. When he does understand, have him breathe in when you say "In" — and breathe out when you say "Out."

(2) Teach the new consonant sound for the day.

(3) Review sounds already learned.

(4) Close the lesson by letting the child blow *one* of the whistles or kites on the Blowing Board, described in Chapter IX. Do not use more than one device at the end of a lesson.

For the first few times the teacher should choose the device. When the child grows more cooperative he may be allowed to choose.

While blowing these devices, the child is also hearing and unconsciously distinguishing the various sounds. At a later stage, the teacher will notice that the child will make an oral attempt to imitate certain of these sounds when requesting a device on the Blowing Board. He will whistle, hoot softly, or rotate his arms while making a buzzing or humming noise.

Be sure all mouthpieces are washed at the end of the lesson with soapy water.

4. CONSONANTS CONTINUED

The following is the order in which these consonants are taught:

"m"—Lips are pursed tightly and a humming sound is made.

"f"—Upper teeth are placed over outside part of the lower lip and breath is lightly blown.

"v"—Just as in the "**f**," upper teeth are placed directly on top of the lower lip and breath blown hard and loud.

"t"—The lips are lightly parted as in a smile, the tongue is placed at the back of the upper teeth, and as the mouth is opened a bit wider and the tongue is lowered to the normal position, the "**t**" sound is softly made. We have often had to use a wooden tongue depresser to hold the child's tongue in the correct position until he has mastered this letter.

"d"—The lips are slightly parted as for the "**t**," but the tongue is placed on

the roof of the mouth and a hard loud sound is made as the mouth is opened and the tongue is lowered.

"I"—The tongue is put out and touches the upper lip as the "**I**" sound is made. It is advisable to have a little review drill on putting the tongue in and out of the mouth and touching the upper lip. This makes an exaggerated "**I**" sound at first, but it prevents a faulty pronunciation of "**I**" which is a very common speech defect. Thus, instead of "**wike**" we will get "**like**."

Lap the back of the hand like a kitten lapping milk in order to make the child conscious of his tongue and to develop his use of it.

"s"—Upper and lower teeth are together, mouth is parted as in a smile and breath is blown lightly through the teeth.

"z"—Upper and lower teeth are together, mouth parted as in a smile and breath is blown hard through the teeth.

"h"—Expel the breath, in a panting fashion. Show the child how to breathe hard; then how to breathe softly.

By this time the child is acquainted with eleven consonants. Keep a record as to whether any portion of the lessons is carrying over into his daily life. Is he making any of the sounds while he is playing? While working? At home? Note which sounds he is making, for this knowledge will prove beneficial in planning his word list at a later stage.

5. VOWELS

At this stage, teach the vowel sounds rather than completing the consonants.

Cup the child's face with your hands so that he is looking directly at you. Do not be discouraged if the child just laughs, smiles, or giggles during this lesson. He is listening and learning unconsciously. Watch his eyes,—they will brighten when he comprehends.

Say each vowel slowly, several times,

allowing about five seconds to elapse after each. Use the long vowels only:

- “**a**” (ay-ay-ay)
- “**e**” (ee-ee-ee)
- “**i**” (eye-eye-eye)
- “**o**” (oh-oh-oh)
- “**u**” (you-you-you)

6. THE ALPHABET

Now that the child is acquainted with eleven consonant sounds and five vowel sounds, we try to teach him the letters of the alphabet, in their proper order. We do not sing the alphabet at that stage. We say each letter slowly — first the teacher and then the child.

The teacher notes the sounds that the child is not yet aware of, or that he cannot imitate and pronounce. We have had several children who were able to repeat every letter of the alphabet and have amazed us by being unusually cooperative in the repetition of sounds that we had not taught them previously.

7. MAKING NOISES

This next series of lessons deals with noises. If the teacher can set aside her dignity sufficiently to make these noises in a very exaggerated manner, both she and the child will get a good deal of fun out of this work.

A. NOISES PEOPLE MAKE

“These are the noises people make,” you may say:

(1) “We laugh — *Hal! Hal! Hal!*” Throw head back. “Now you do it.”

(2) “We cry — *Ah! Ah!*” Rub eyes. “Now you do it.”

(3) “We sneeze — *A-choo!*” Move head back on “A”; move head forward on “choo.” “Now you try to sneeze.”

(4) “We cough — *A-haw!*” “Let me hear you cough.”

(5) “We clear our throats — *A-hum!*” “Clear your throat.”

(6) “We hiccup — *hic-hic-hic!*” “How do you hiccup?”

(7) “We whistle!” Whistle. “Can you whistle?”

(8) “We sniff — *Sniff, sniff.*” Draw breath in through nose. “Now you sniff.”

(9) “We snore.” Imitate sleeping and snoring, drawing breath in through mouth. “Show me how you snore.”

The children enjoy the snoring most of all!

The purpose of this lesson is to make the child aware of the various noises people make and also to relax him by amusing him. You will notice at the end of this lesson that the child will laugh more often and will have a feeling of companionship with you. He feels that you have done something to amuse him.

You may not get much response the first few times the lesson is given. But the child may surprise you at odd moments, with one of these noises. Keep a record of which noises the child comprehends and can imitate.

B. NOISES ANIMALS MAKE

The teacher should have a picture of each animal she is to describe. Large pictures without too much detail in the background, such as are usually found in picture books for two- to three-year-olds, are best.

Use pictures of familiar domestic animals: cat, dog, pig, goat, horse, cow, hen, lamb (in preference to sheep; lamb is easier to pronounce).

Keep the stories very simple. Say the word: “Cat.” Pause five seconds. “Meow! Meow!” Pause. “Cat wants milk.” Then say “Meow! Can you say ‘Cat?’”

The pattern for each little description is:

- (1) The name of the animal
- (2) The sound the animal makes
- (3) The food or thing the animal wants

Try to get the child to make the noise

of the animal. Do not expect him to name it, but nevertheless request him to do so because in this exercise some children name animals for the first time.

C. NOISES THINGS MAKE

Show a picture with each description. As in the lesson on the noises the animals make, say the name of the object, then illustrate the noise. Do not add any sentences or long explanations.

Have the pictures of the objects mounted on heavy paper, possibly in booklet style that can be handled easily. Keep it where the child can get it when he has completed an assignment. At this stage you will notice that the child will begin to look at pictures, whereas he had ignored them entirely up to this time.

- (1) "Airplane—Whirr-whirr."
- (2) "Fire engine." Try to imitate siren using "brrr-brrr" sound.
- (3) "Water flowing from a faucet—Shhh-shhh."
- (4) "Electric food mixer—Drrr-drrr."
- (5) "Vacuum cleaner—Whoosh-whooosh."
- (6) "Metronome—Tick-tick-tick-tick."
- (7) "Clock" (preferably one with a pendulum)—"Tick-tock."

(8) "Auto horn—

Beep-Beep-Beep-Beep."
(sol-me sol-me)

(9) "Door chimes—Ding dong."
(me do)

This lesson is more effective if it is possible to take the child to these objects.

He can be taken to a faucet and made to listen to the water pouring from it.

He may listen to the food mixer in the kitchen.

Run the vacuum cleaner for him.

We have observed various reactions to the vacuum cleaner. Some children draw away in fear. Others like the noise so much that they follow the cleaner

from room to room; or they sit down on a chair and watch it as it is moved back and forth, and listen very intently.

They also enjoy the ticking of the clock and the metronome. They will sway back and forth with the pendulum.

They make an attempt to name these objects and imitate the noises.

Before going on to new work, give a series of review lessons. Spend from one to two weeks merely reviewing all the ideas and things you have brought into the child's consciousness. Take up a different review lesson each day as:

(1) Review parts of mouth used in speech. Notice how much more flexible these parts are, how much more obedient the child is to your requests, and how he attempts to carry them out.

(2) Review breathing in and out; review blowing. Blow whistles and other devices. Do not attempt blowing up balloons; it is not successful at this stage.

(3) Review consonant sounds previously taught.

(4) Review long vowel sounds.

(5) Review noises of people, animals, things.

(6) Review letters of the alphabet.

8. COMBINING CONSONANTS AND LONG VOWEL SOUNDS

The next series of lessons deals with combining the consonant sounds and vowel sounds already taught. Try to limit the combination to one syllable, although in a few instances two consonant sounds can be introduced successfully, as those indicated below:

A

pay, bay, may, day, say, lay, hay

E

pea, be, me, tea, see, he

I

pie, my, tie, die, sigh, size (two consonants), *lies* (two consonants)

O

bow, mow, toe, low, sew

U

mew, few, Sue, new

OO (A new sound for these children to learn)

too, boo, who, moo

9. COMBINATIONS OF SOUNDS

Now that the child is listening to sounds, and his memory is being trained to remember sounds and combinations of sounds, we can put a few together and have some fun. There are 65 sound combinations that have made great appeal. They sound funny to the child and he does these lessons with enjoyment.

Some of these are just nonsense sounds, some are words, some are trade names, and some are children's names.

They are not grouped together according to beginning or ending consonants, nor according to vowel sounds. The groups are made up so that they develop flexibility in using the breath, tongue, teeth, and lips, and also have special auditory appeal. The child has to be alert and listen carefully if he is to reproduce these sounds.

We have also used these combinations with normal children who have had difficulty in reading, and they also have regarded these lessons as "a lot of fun."

These combinations are grouped in series of fives. With some children it is possible to take two or more groups in a lesson. With other children the five of a single group are too much at first, so only two or three are attempted until the children hear the sounds several times, remember them and can repeat them after the teacher and then with the teacher.

As this series progresses the teacher will notice that the children are so anxious to express themselves vocally that she will have to say, "Please be still and

just listen. Then I will let you have a turn. But *listen to me carefully.*"

The procedure is very simple. Say one combination two, three, or four times. Have the child repeat it *after* you. Then have the child repeat it *with* you or with a *group* of children. Then let the child say it several times by himself.

A. SYLLABLE SOUNDS BASED ON NAMES AND WORDS CHILDREN USE

A

1. *she - shoe*
2. *he - who*
3. *be-baw*
4. *haw - pe* (Hoppy)
5. *may - me*

B

1. *be - boo*
2. *up - tee*
3. *high - de*
4. *tee - nee*
5. *naw - tee* (naughty)

C

1. *um - pah*
2. *how - dee*
3. *baw - bee* (Bobby)
4. *gay - lee* (gayly)
5. *row - ma* (Roma)

D

1. *doo - dee*
2. *bay - bee* (baby)
3. *see - saw*
4. *ug - lee* (ugly)
5. *peh - nee* (penny)

E

1. *hee - haw*
2. *er - lee* (early)
3. *bah - lee* (barley)
4. *oo - zee* (oozy)
5. *caw - fee* (coffee)

F

1. *bi - zee* (busy)
2. *hoe - lee* (holly)
3. *row - la* (roller)
4. *pee - zee*
5. *ha - nee* (honey)

G

1. *day-zee* (daisy)
2. *lay-zee* (lazy)
3. *hay-low* (halo)
4. *die-dee*
5. *O-kay*

H

1. *shoo-boos*
2. *dain-tee* (dainty)
3. *O-my*
4. *raw-lee*
5. *ef-en*

I

1. *ro-sie* (Rosie)
2. *E-va* (Eva)
3. *So-phie* (Sophie)
4. *May-me* (Mamie)
5. *Daw-nee* (Donny)

J

1. *Em-ma* (Emma)
2. *Ni-kee* (Nicky)
3. *Ju-dee* (Judy)
4. *Joh-nee* (Johnny)
5. *Di-kee* (Dicky)

K

1. *Da-vee* (Davy)
2. *La-ree* (Larry)
3. *Bah-nee* (Barney)
4. *May-ree* (Mary)
5. *Te-dee* (Teddy)

B. SYLLABLE SOUNDS, COMBINATIONS OF CONTRASTING SOUNDS BASED ON CONSONANTS AND VOWELS ALREADY TAUGHT

L

1. *fa-la-la*
2. *ha-ha-tee*
3. *oo-la-la*
4. *boom-boom-bah*
5. *ma-ma-fa*

M

1. *no-no-nee*
2. *who-who-ray*
3. *ha-ha-da*
4. *doo-doo-see*
5. *oom-pa-pa*

10. BOOKS AND GAMES FOR SPEECH DEVELOPMENT AND FLUENCY

At this stage we can introduce the child to the world of books. You will find that naming objects in picture books is now much easier. For these lessons we owe grateful thanks for two wonderful books, *The Golden Book of Words* and *Picture Dictionary for Children* by Stuart A. Courtis and Garnette Watters (both published by Simon and Schuster).

Along with these lessons of naming objects we use the Lotto games. There are three games, called "Things We Eat," "Furniture Lotto," and "Store Lotto." The Lotto games can be played in place of either the sound drill or the picture books, twice a week to sustain interest. The teacher must use her own judgment in this matter, for by this time she knows her pupils and their needs well.

Speech lessons now become more interesting for both pupil and teacher; they give more variety, fun and satisfaction to both.

The lessons are divided into three parts.

First, we hold a simple voice drill.

Some of these children do not have melodious voices, while others do, but they all love music. The timbre of the voices of all can be improved.

The second part of the lesson is devoted to speech drill and sound development.

The third part is concerned with the application of sounds to words found in the picture books or picture dictionaries.

11. VOICE DRILLS

Using the word indicated, give the following drill on both ascending and descending notes:

(1) On "no" sing do - re - mi - fa - sol - sol - fa - mi - re - do

(2) On "ma" sing do - re - mi - fa - sol - sol - fa - mi - re - do

(3) On "pa" sing do - re - mi - fa - sol - sol - fa - mi - re - do

(4) On "ha" sing do - re - mi - fa - sol - sol - fa - mi - re - do

(5) On "la" sing do - re - mi - fa - sol - sol - fa - mi - re - do

(6) On "po" sing do - re - mi - fa - sol - sol - fa - mi - re - do

Now for the first time the children become conscious of humming to a tune.

(7) Hum do - re - mi - fa - sol; sol - fa - mi - re - do, as above.

Now sing tones do - re - mi - fa - sol, and sol - fa - mi - re - do, using a combination of sounds such as "no - na - no - na":

(8) On "no - na - no - na" sing do - re - mi - fa - sol, sol - fa - mi - re - do

(9) On "po - pa - po - pa" sing do - re - mi - fa - sol, sol - fa - mi - re - do

(10) On "whoo - whoo - whoo - whoo" sing do - re - mi - fa - sol, sol - fa - mi - re - do

Now vary the singing as follows:

(11) On "la"—sing do - re - mi - do

(12) On "ha"—sing mi - do

(13) On "rah"—sing sol - sol - do

(14) On "oh"—sing mi - re - do

All the foregoing drills are sung without piano accompaniment.

12. SIMPLE PHRASES

We can now proceed to teach the child simple sentences and phrases. We have found that a series of such lessons has more appeal if combined with musical sounds.

(1) do - re - mi - do
O - pen - the - door

(2) mi - re - do
Close - the - door

(3) sol - sol - do
Tie - your - shoe

(4) mi (high) - do
Jump - up

(5) re - mi - do
Clap - your - hands

(6) fa - do - fa
See - me - bend

(7) fa - la - do - re - do

See - me - turn - a - round
(8) mi - sol - do (high)

I'm - all - done
(9) la - fa - do

I - see - you
(10) la - la - do (high)

Go - to - sleep

13. NAMING OBJECTS AND PEOPLE

The next step is to get the child to name objects and people. He does not use pictures in these lessons, but instead recalls from his memory and knowledge. These are the categories we have used:

(1) Parts of the body

(2) Toys

(3) Articles in the house

(4) Articles in the room where the lesson is given

(5) Tools

(6) People (In this category we use photographs of members of the child's family so he can learn to name each one.)

(7) Names of children in the school

(8) People in the community, policemen, firemen, etc.

(9) Stores in the community

(10) Clothing

(11) Food

(12) Furniture

(13) Transportation

(14) Days of the week

14. BEGINNING OF CONVERSATION

The first lesson we have in conversation is one on manners. The children learn the expressions that smooth our daily lives:

(1) "Hel - lo!" (The teacher shakes hands with the child.)

(2) "How are you?" (The teacher shakes hands with the child.)

(3) "I am fine."

(4) "Good-by."

(5) "Thank you."

(6) "Yes, thank you."

(7) "No, thank you."

- (8) "I am fine, thank you."
- (9) "Excuse me."
- (10) "Good-morning."
- (11) "Good-night."
- (12) "Sweet dreams."

15. OPPOSITES

At this stage the children are beginning to be aware of extremes and opposites. We have found these ten expressions to be within their comprehension and their ability to verbalize.

Too Hot—Too Cold

(1) Showing the children a picture of Goldilocks tasting Father Bear's porridge, we say, "Too hot! Oh! Oh! Too hot!"

"Can you tell me what Goldilocks said when she tasted Father Bear's porridge?"

(2) Showing them a picture of Goldilocks tasting Mother Bear's porridge, we say, "Too cold! Too cold!"

"What did Goldilocks say when she tasted Mother Bear's porridge?"

Too Hard—Too Soft

(3) Showing the children a picture of Goldilocks sitting in Father Bear's chair, we say, "Too hard! Too hard!"

"What did Goldilocks say about Father Bear's chair?"

(4) Showing the children a picture of Goldilocks sitting in Mother Bear's chair, we say, "Too soft! Too soft!"

Too Fat—Too Thin

(5) Showing the children a picture of the "Fat Lady in the Circus," we say, "Too fat! Too fat!"

"Can you say 'Too fat?'"

(6) Showing the children a picture of the "Thin Man in the Circus," we say, "Too thin! Too thin!"

"Can you say 'Too thin?'"

Too Big—Too Small

(7) Showing the children a picture of a boy dressed in his father's large overcoat, we say, "Too big! Too big!"

"Why can't the little boy wear this coat?"

(8) Showing the children a picture of an uncomfortable looking boy dressed in a coat that is several sizes too small for him, we say, "Too small! Too small!"

"Why can't this boy wear this coat?"

Too Dark—Too Light

(9) Showing the children a picture of a drawing of a face that a child made and colored a very, very bright orange, pointing directly to the skin, we say, "Too dark! Too dark!"

"What is the matter with this drawing?"

(10) Showing the children a picture of this same drawing of a face that has not been colored at all, pointing directly to the skin, we say, "Too light! Too light!"

"What is the matter with this face?"

"Now let us say all the words we have learned—

- "Too hot—too cold"
- "Too hard—too soft"
- "Too fat—too thin"
- "Too big—too small"
- "Too dark—too light."

16. USING MUSIC TO STIMULATE SPEECH

Music can be employed in several ways to stimulate speech development in these children. By singing songs together, by listening to phonograph records and then trying to imitate what they hear, and even by "composing" little songs of their own, these children are helped in the strengthening and flexing of their vocal apparatus and in the widening of their speech abilities.

Using the tune sol - sol - mi - mi - sol - fa - mi - re - do - do.

(1) Ma — Ma — Ma — Ma
Says the little baby.

(2) Hee — haw — hee — haw
Says the little donkey.

- (3) Wah—Wah! Wah—Wah!
Says the Little Indian.
- (4) Meow—Meow
Says my Pussy Cat.
- (5) Cluck cluck, cluck cluck
Says my little hen.
- (6) Bow wow—Bow wow
Says my little dog.
- (7) Roar, roar
Says the great big lion.
- (8) Grrr—Grrr
Says the yellow tiger.
- (9) Choo, choo, choo, choo,
Says the big black train.
- (10) Ting-a-ling—Ting-a-ling
Says the telephone.

17. SONGS

Singing is of the greatest benefit to these children. When they attempt to sing with a group, they feel their deficiency is not so noticeable. Also they listen and hear the parts which they are unable to pronounce. Singing relieves a feeling of tension they have. They benefit most if the singing is slow but the rhythm marked; it must never be very fast. Keep in mind that the children are trying to get a feeling of the rhythm of the song, the appeal of the melody, above all the pronunciation of words and the general meaning of the song. Each word must be clear *almost* to the point of exaggeration.

The very first song these children either join in, or sing by themselves, is "Happy Birthday."

These are their favorite songs, the first 16 in the order of their appeal:

- (1) The first two lines of "I see you."
- (2) "Farmer in the Dell."
- (3) "Oh! Where oh Where Is My Little Dog Gone?"
- (4) "Yankee Doodle"
Yankee Doodle went to town
Riding on a Pony.
He stuck a feather in his cap
And called it Macaroni.

Chorus

Yankee Doodle—Ha! Ha! Ha!
Yankee Doodle Dandy
Yankee Doodle—Ha! Ha! Ha!
Buy the girls some candy.

- (5) "Lazy Mary."
- (6) "Ring Around a Rosy"
Ring around a rosy,
Pockets full of posies,
One, two, three, four,
All fall down.
- (7) "Skip to My Lou."
- (8) "Pop Goes the Weasel."
- (9) "Wind the Bobbin"
Wind, wind, wind the bobbin
Wind, wind, wind the bobbin
Tap, tap and pull! Pull! Pull!
- (10) "Heel! Toe!"
Heel! toe!
Now I see,
Will you come and dance with me?
- (11) "How Do You Do, My Partner?"
How do you do my partner?
How do you do today?
Will you dance in a circle?
I will show you the way.
- (12) "Dance of Greeting" (Danish)
Clap, clap, bow,
Clap, clap, bow,
Stamp, Stamp,
Turn yourself around.
- (13) "Go In and Out the Windows"
Go in and out the windows,
Go in and out the windows.
Go in and out the windows,
As we have done before.
- (14) "Looby Loo."
- (15) "Old McDonald's Farm."
- (16) "The Farmer."

The following are the most appealing selections from *Songs for the Nursery School* by Laura Pendleton MacCarteney (Cincinnati: Willis Music Co.):

- (17) "Up, Down"
- (18) "Up and Down We Go"
- (19) "Round and Round I'm Turning"
- (20) "Round and Round We Go"
- (21) "I'm Jumping"
- (22) "Knock at the Door"
- (23) "Growing Up"

- (24) "Greeting"
- (25) "Shoes"
- (26) "Cobbler, Cobbler, Mend My Shoe"
- (27) "See My Doggie Run"
- (28) "Pony, Pony Stepping High"
- (29) "See My Fingers Dance and Play"
- (30) "Open, Shut Them"
- (31) "Warm Hands"
- (32) "Tiptoe Aeroplane"
- (33) "Little Engine"
- (34) "Bicycle Song"
- (35) "Pussy, Jump High"
- (36) "Chase Your Tail, Kitty"
- (37) "Warm Kitty"
- (38) "By the Fire Pussy's Lying"
- (39) "Ducks"
- (40) "The Bear Went Over the Mountain"
- (41) "Pumpkin Mellow"
- (42) "Hallowe'en"
- (43) "Gobble, Gobble, Turkey"
- (44) "Valentines"
- (45) "Little Star"
- (46) "Bunny"
- (47) "Zoom, Zoom"
- (48) "Sailing"
- (49) "Pigeons"
- (50) "Lullaby"
- (51) "Robin"

The following in *Our Singing World Kindergarten Book* by Pitts, Glenn and Watters (Boston: Ginn & Company) are recommended:

- (52) "Hop Up, Hop Down"
- (53) "Will You Come"
- (54) "In a Line"
- (55) "Roll, Roll the Ball"
- (56) "Drink Your Milk"
- (57) "One, Two, Buckle My Shoe"
- (58) "Five Little Chickadees"
- (59) "Don't Drop Your Shoes"
- (60) "The Postman"
- (61) "I'm a Traffic Cop"
- (62) "My Birthday Is Today"
- (63) "Hallowe'en Is Coming"
- (64) "A Big Fat Turkey"

- (65) "The Happy Stars"
- (66) "A Blue Bird Sings"
- (67) "Telephone"

Rounds are taught to the group as rote songs:

- (68) "Brother John"
- (69) "Three Blind Mice"
- (70) "Row, Row, Row Your Boat"

We teach songs by rote to children with delayed speech in five steps:

The first step is a short introduction to make the song meaningful:

Teacher: "Thursday is Bobby's birthday. We have a happy little song that people like to sing to the 'Birthday boy or girl.' The name of the song is 'Happy Birthday.'"

Then, the second step, the children listen to the teacher recite the words:

Teacher: "Listen to the words as I say them slowly for you." (Teacher repeats the verse three or four times, pausing at the end of the verse and then saying, "Listen, again." The teacher should be on the alert to notice which child begins to say a few of the words. (The first few words generally are: "to you," "happy," the name of the child whose birthday it is, and last of all, various mispronunciations of the word "birthday.")

In the third step teacher and pupil participate together in reciting the words:

Teacher: "This time let us all say the words together. All eyes right on me, and watch my mouth."

Teacher and pupils recite the words three or four times together. (Teacher makes a mental note of the difficult words which she can drill on at the beginning of the *next* lesson. Do not stop to drill at this stage for it will lessen the enjoyment of the song.)

As the fourth step they listen to the music:

Teacher: "I will play the tune of this 'Happy Birthday Song' on the piano. Please listen."

(Teacher plays and children listen. Play the tune several times.)

"This time let us all hum the tune with the piano." (Some children find it easier to remember a tune if they sing it on "la." They do not take part in the humming step but sing the "la" step with zest.)

"Sing the tune on 'la' with the piano.

"Sing the tune on 'la' without the piano."

Finally, they sing the words with the music:

Teacher: "Let us put the words and the tune together. Listen to me first, then you will try it."

(Teacher sings and plays the song two or three times depending on the interest of the group. Then the children join in the singing. Do not expect perfect results.)

"Sing this little song by yourself, boys and girls, when you are outdoors, or at the playground, or at home. I am sure we shall all make Bobby very happy when we sing it to him at his party on Thursday."

As the children progress, they show great interest in *Songs of Safety* by Irving Caesar (New York: Irving Caesar, Publisher).

- (71) "An Automobile Has Two Big Eyes"
- (72) "When You Ride a Bicycle"
- (73) "Let the Ball Roll"
- (74) "Ice Skating is Nice Skating"
- (75) "Hot and Cold Water"

18. PHONOGRAPH RECORDS THAT HAVE GREAT APPEAL

We use records of both songs and stories in our speech development program, and especially recommend the following:

(1) "All Nursery Rhymes"—Decca, Frank Luther

(2) "Babar Stories"—Decca, Frank Luther

(3) "The Little Tune That Ran Away"—Decca, Peter Lind Hayes

(4) "Winnie, the Pooh Songs"—Decca, Frank Luther

(5) "Genei the Magic Record"—Decca, Peter Lind Hayes

(6) "Health Can Be Fun" (based on Munro Leaf's book)—Decca, Frank Luther

(7) "Manners Can Be Fun" (based on Munro Leaf's book)—Decca, Frank Luther

(8) "Songs of Safety"—Decca, Frank Luther

(9) "Wilbur, the Whistling Whale"—Mayfair, June Winters

(10) "Happy Birthday"—Mayfair, June Winters

(11) "When the Sun Shines"—Young People's Records, Tom Glazier

(12) "The Party Record"—Allegro, Crane Calder

(13) "The Birthday Record"—Allegro, Bruce MacDonald

(14) "Skip to My Lou"—Allegro, Crane Calder

(15) "Going West"—Young People's Records, Norman Rose

(16) "The Little Fireman"—Young People's Records, Martin Wolfson

(17) "Trains and Planes"—Young People's Records, Edna G. Buttolph

(18) "Let's Play Animals"—Allegro (Animal Sounds), Bruce MacDonald

(19) "The Circus Comes to Town"—Young People's Records, Tom Glazier

(20) "Going to Sleep"—Allegro, Helen Pruver

(21) "Uncle Don at the Zoo"—Sonora Album No. M.S. 488

(22) "Funniest Song in the World"—Young People's Records, Groucho Marx

(23) "Down on the Farm" and "Rocking Horse"—Synthetic Plastics

(24) "All Around the Mulberry Bush"—Allegro

(25) "My Bonnie Lies Over the Ocean"—Golden Records

(26) "Drummer Boy"—Children's Record Guild

19. STAGES OF GROWTH IN SPEECH DEVELOPMENT

Many times the teacher becomes discouraged in teaching these children to speak, because speech does not come pouring out at once. This development is a very slow process.

Here are some encouraging "sign posts" along the road to fluent speech. These do not appear until the child is capable of making several consonant and vowel sounds.

A. MAKING UNEXPECTED SOUNDS AT VARIOUS TIMES DURING THE DAY

Remember that these children have until now been absolutely silent. After the lessons in mastering from twelve to fourteen basic consonant sounds and the long vowel sounds, in being made conscious of noises of all kinds, in making nonsense sounds and naming objects by tone drills and the singing of simple songs, these children have improved their memories and association of sound. They now have something to "draw on," and certainly do so.

They begin to make queer-sounding noises at home, in their leisure time at school, at play, and at their work. It requires much self-control on the teacher's part at times for her not to ask these children to be quiet.

Many times a thoughtless parent who is really ashamed that her child does not speak, will admonish him to keep still. It is the teacher's duty to explain that these unexpected sounds are the child's first vocal self-expression.

"We have waited for this," she should say. "Our work is taking root. It may be annoying, but please do nothing to curb it. In fact, listen carefully to hear what the child is trying to sound out. Maybe you can help him express it more clearly.

Sometimes he is trying to say a word that is ringing in his ears. Or it may be a phrase of a song. Whatever it is, be grateful for it. Nurture it, encourage it, and it will, in its proper time, blossom into coherent speech."

B. RECORD-REPETITION STAGE

At this time the children discover the joys of the victrola records. They play their favorite songs over, and over, and over again. No human being could ever repeat a song or a story as many times as these children wish to hear it. They are perfectly happy to be left alone with their records and victrola.

C. WORD-REPETITION STAGE

At the next stage they will repeat and repeat one word that has made an impression on them.

Now they tend to depend more on their power of recall. They will voluntarily go to their teacher, take her hand, and show her by a picture in a book or by an object in the room which word they wish to say. They become provoked when we do not understand readily.

D. VOLUNTARY NAMING OF OBJECTS

This stage naturally follows the preceding one and proves a delight to teacher and pupil alike. The child likes to touch each thing as he names it. He will answer teacher and parents when they ask "What is this?", holding up an object or pointing to a picture.

E. SOUND IMITATION STAGE

At this stage the children are not intentionally rude. They attempt to imitate expressions that they have heard. The sound and meaning of these expressions are just dawning in their consciousness.

The following is an example of the sound imitating stage.

One of our little five-year-old "speech-

less" students was a day pupil because there would have been too much emotional conflict and disturbance within the child at that time, if she had been uprooted from her home, and come to live at the school. When we felt that Mary was emotionally mature enough, and that she loved us and our school enough, we decided to "try her out" as a boarding student.

We took her to one side and explained that she could bring her suitcase to school, with her pajamas and other clothing, and that she would "Sleep with Jane." Jane had been, a few years previous, a "speechless" child, and seemed to understand Mary's ways. The two girls got along very well.

Mary did not utter a sound during our explanations. She listened thoughtfully. She seemed to understand but gave us no vocal acceptance of the situation.

A short time later, when Mary was supposed to be doing some of her number work, we heard "Ah—ah—Jane" to the tune of re mi, (low) do, imitating exactly the tone of voice we had used when we said, "Sleep with Jane." The thought had penetrated and Mary tried and tried to recall the exact words. We went to her and occasionally repeated the expression, "Sleep with Jane." Before the day was over Mary was repeating at various times, very softly "Ah," and very loudly "with Jane." Before the week was over, she had mastered the phrase, and repeated and repeated the words until the treasured thought was hers to recall and express vocally whenever she wanted to.

In this manner, these children imitate expressions concerning people who make the strongest appeal to them.

We can often tell which teacher, parent, or little friend these children try to imitate at this stage of development. The expressions are generally short, only three or four words, such as "Put it away," or "Come here," and we have even heard,

"I'll slap you!" said, surprisingly, by a very mild-mannered child.

Yes, this period can be annoying and embarrassing to adults because of the constant repetition, the persistent urge that the child has to express himself, and the candidness of his observations, but it must be tolerated.

F. EXPRESSION OF A THOUGHT, PHRASE OR SHORT SENTENCE

Sometimes these children do not remember all the sounds in a phrase or sentence. They express whatever they think it sounds like, filling in with *ah—ah—ah's*.

They repeat and repeat the same thought in sound until it is clarified or until they can recall one little clue word. If they can give us a hint of what they are trying to recall, we simplify the thought into a short phrase or sentence so that the child can express it with ease.

G. QUESTION STAGE

When they do come to the question stage, they do not want a long explanation. They are just looking for a "Yes" or "No" or two or three short sentences of explanation. A long discourse is of no value, for they do not follow it. Answer the child to the point and without embellishment. Some children skip this stage and pass on to the next.

H. READING STAGE

They begin with a pre-primer and love every word of it. Reading is taught by the standard methods, but at a much slower pace, for the rate of learning is slower. Reading readiness workbooks and primer workbooks add to the enjoyment of the reading period and furnish the added repetition that they seek.

I. SPEECH AT HOME AND IN SCHOOL

As soon as speech lessons are begun, some children show evidence at home

that they are able to make sounds and pronounce words.

Other children do not give any evidence that the school work is being carried over into their homes. We have had children who, for as long as two years, did not emit a single sound at home but were very cooperative in their speech lessons at school. It was the wonderful faith and trust of the parents that enabled us to carry on with these children until they spoke — and spoke fluently.

The children with delayed speech who have any weakness in their vocal cords, or have nasal, palate or tongue malformations are not voluble even when they have mastered all the speech drills and even though they realize that they do have the power of speech.

However, the "speechless" children who did not speak at a normal age because of an emotional block generally become very talkative, once they learn to speak. They comment on every happening around them. They ask and answer questions. They read with enjoyment and comment on the subject matter.

20. BOOKS HELPFUL IN SPEECH DEVELOPMENT

Once the child begins to talk, the teacher notices many sounds that are made incorrectly. Remedial work must be continued.

The following are books and materials which have been most helpful in remedial speech work. They are listed according to the difficulty of the problems with which they are used:

- (1) *Moo Is a Cow* by Robert Fitch (Boston: Ravengate Press).
- (2) *My First Dictionary* by Oftedahl & Jacobs (New York: Grosset & Dunlap).
- (3) *The Golden Dictionary* by Ellen Wales Walpole (New York: Simon & Schuster).
- (4) *The Golden Book of Words* by

June Werner (New York: Simon & Schuster).

(5) *The Defective in Speech* (pp. 123-47) by Berry & Eisenson (New York: Simon & Schuster).

(6) *Correction of Speech Defects of Early Childhood* by Robbins & Robbins (Boston: Expression Co.).

(7) *Sounds for Little Folk* by Clara B. Stoddard (Boston: Magnolia Expression Co.).

(8) Detroit Public Schools Dept. of Special Education, Speech Correction Classes:

(a) <i>Articulation Test</i>	1948
(b) <i>Individual Reading</i>	1946
(c) <i>Drill Exercises</i>	1946
(d) <i>Speech Correction Case Histories</i>	
(e) <i>Sound Recognition Tests</i>	

(9) *This Way to Better Speech* by Abney and Miniace (Yonkers, New York: World Book Co.).

(10) *The First Five Years of Life* by Arnold Gesell et al. (New York: Harper & Brothers).

(11) When children are at the stage where they name things, use *Reading Readiness Cards* ("Look" "Hear" "Tell") — Elizabeth Thompson, Beckley Cardy Co.

(12) *Practical Primary Dictionary Cards* (Dallas: Practical Drawing Co.).

(13) Learning to Think Series: *Red Book*, *Blue Book*, and *Green Book* (Chicago: Science Research Associates).

21. EVALUATING DRAWINGS

On the sheets of some of the school papers or on other scraps of paper marked by these children learning to speak may be found drawings seemingly idly sketched by the children. The teacher or parent should never throw away the drawings and the "doodling" of such a child without first examining them carefully in order to ferret out what the child wishes to express. We have found that these children do not attempt to

express thoughts in drawing until they begin to make a few sounds.

There are many "silent" children who have revealed their inner personalities through this medium. We had one boy who would not cooperate in any way when it came to speech development. He could not talk. His attitude indicated that he knew it; and knew that his family and friends accepted him as speechless. Therefore he made no effort at all to speak. The child at that time was seven years old. One day Mrs. Pollock noticed him eyeing some beautiful white drawing paper which she reserved for our best art efforts. She promised him a piece if he would come out into the hall and play some speech games with her. He did so reluctantly, clutching the paper.

This was the first expression of cooperation. He let her hold his lips in the proper positions as he began to make sounds. Then we worked with his tongue. Each day he mastered one more syllable, and with each success he was rewarded with a "piece of drawing paper."

We were very curious to see what he drew. His very first drawing was of our first-floor lavatory. We were having plumbing work done at the time, and this seven-year-old boy drew all the pipes, joints, elbows in their proper places, the toilet, the inside of the toilet bowl, and the washstand. We realized that his sense of perspective in drawing was beyond that of a child of his age, and also that he showed promise of mechanical aptitude. This boy, now a fully grown young man, is still with us, talking, reading, doing advanced academic work and making full use of his mechanical gift.

The "doodling" of another formerly "silent" child is revealing to us at present the extent to which she is absorbing our teachings. Her drawings are amusing, showing us her impressions of trips we have taken her on, the spelling words she has mastered, how her teachers and class-

mates look to her and any other experience that is meaningful and enjoyable, such as trimming her Christmas tree. She could never tell us all this, and we are often amazed at how much she has observed in her quiet little way. She is not drawing for us, to give us pictures to display. She is drawing for herself, expressing thoughts that she cannot, at this stage, express verbally.

One very proud parent would not wash the windows of his car when upon them his "silent" little boy, using a rubber eraser, drew a house, a fence, and a man for the very first time in his life. This devoted father showed the artistic effort to all his friends. The drawings indicated to us that the child, at that stage, was interested in farmers, in barns, and in animals. It revealed above all that he was beginning to break through the emotional bloc and relieve himself of many frustrations.

Therefore all drawings and doodlings should be treasured as they really are revelations of mental growth and social adjustment, and prove a wonderful outlet for expression, especially for children with delayed speech or with limited speech.

We praise the child lavishly for his drawing. We make no attempt to criticize or correct his artistic defects. The more we praise, the more encouraged the child feels, and he continues to draw at every available opportunity. The drawings must be discussed with the child, so that he gets the feeling that he is expected to give a *vocal* explanation to his picture. We never allow the child to substitute "drawing a picture" for speech. We make him feel that we want him to tell us all about his picture.

22. CHRISTMAS AND BIRTHDAY GIFTS FOR "SPEECHLESS" CHILDREN

When giving birthday or Christmas gifts to children who have delayed

speech, we generally choose a musical toy.

To little Robby, who whispered because he did not understand how to expel his breath to increase the volume of sound, we gave "A Birthday Box" that contained seven blowing toys. There was a toy trumpet, a clarinet, a clown with a paper tube that rolled from his mouth as one blew into the mouthpiece at the top of his head, a policeman's whistle, a boat whistle, a bird whistle, and a plastic harmonica.

For little Adelle, who could carry a tune excellently by singing an "ah-ah-ah" and who could also hum, we bought a toy organ grinder which played two little tunes as Adelle rotated the arm. The child was so delighted with this gift that for several weeks she went to sleep with it, and regaled us at 5 A.M. in the morning with the two songs and her "ah-ah" soprano accompaniment.

For little Dicky's birthday, we bought a toy xylophone that had the eight tones of the scale. Dicky was just becoming aware of the variations of tones. He never pounded on his xylophone, but would tap two tones gently, look up at us to see if we were aware of the difference in tones, and then laugh happily. Then he would choose two other tones, play them several times, look up again for our smile or assurance that again we heard another difference in tone.

Sometimes he ran the little xylophone hammer across the bars, but this did not afford as much pleasure as the playing of two or three tones. He soon accompanied his little musical offering by singing "Ba-ba-ba," which was the only sound he made at that time. Before long he was matching the tones that he had sought out on his xylophone.

Records are also a wise choice for gifts for these children.

CHAPTER VIII

EDUCATIONAL PARTIES AND GAMES

CHILDREN love a party, and can gain a great deal of educational fun if it has been planned to serve a purpose.

Many little children cannot take part in a play or other more complex entertainment because they are too immature to grasp its significance and because they cannot memorize lines. An educational party, however, does reach them. They are not embarrassed by forgetting their parts, and no emotional conflicts are aroused.

1. TRADITIONAL PARTIES

At the school, no written invitations are sent if the party is for the children. The teacher in charge makes the announcement or asks one of the children on the "Planning Committee" to extend oral invitations to all the pupils and teachers.

Since some of our students are with us for ten or eleven years, we have a varied assortment of educational parties in order that the enjoyment and interest of all may be sustained. Of course, we have the traditional parties. We plan fairly elaborate birthday celebrations for the younger children, and simple gift remembrances for the older ones. There are also Hallowe'en parties, Thanksgiving dinners, and Christmas festivities, the last held in the afternoon. Gifts are given only at Christmas or on birthdays.

A typical Hallowe'en party follows this outline:

- (1) Grand march through the school-rooms and hall and ending outdoors for
- (2) Picture-taking. Then, return to the house for
- (3) Marshmallow-chews on string
- (4) Bobbing for apples
- (5) Getting a doughnut out of a bowl, with hands behind back

- (6) Forming a circle, then each telling what his costume is
- (7) Refreshments
- (8) Peanut-hunt
- (9) Pinning the tail on the cardboard black cat
- (10) Broom dance
- (11) Fortune telling
- (12) Forming a friendship circle and singing Hallowe'en songs, ending with this verse sung to the tune of "Happy Birthday to You":

We'll meet here again
On next Hallowe'en
We've had lots of fun
But our party is done
Boo!!!

For Thanksgiving, we dress some of the children as Pilgrim men and women, appoint a Myles Standish, dress others as Indian braves and maidens, and appoint a Massasoit. Indians and Pilgrims sit down together to a turkey dinner, preceded by the saying of Grace and closing with songs of Thanks to the Lord. The children leave the table with an awareness of their blessings and with a warm feeling of brotherhood toward all.

Our students enjoy these celebrations with the same enthusiasm and fun as do normal children, and they can be taught to conduct themselves properly. Parents need not feel that the mentally retarded boy or girl must be kept hidden during home parties.

2. NON-TRADITIONAL PARTIES

The themes of our other parties are numerous. First, we select the subject, then we choose our activities, costumes, and refreshments. Sometimes the teachers do the planning; at other times, the teachers and a group of children.

The following are some of our non-traditional parties:

A. GOOD HEALTH PARTY

Children must dress to illustrate a Good Health Rule: There are a nightcap and pajamas for the child who portrays the idea that "Children must go to bed early," and a string of toothbrushes for a necklace for the child who teaches that "Teeth should be brushed morning and night." The children get a great deal of fun planning their costumes and often show amazing originality. We stress keeping the costume simple, and making the message clearly understood.

B. SAFETY PARTY, CENTERED ON THE SAFETY RULES

Instead of planning costumes for this party, the children make posters illustrating a safety rule, and wear them like the placards of a "Sandwich Man." The posters are usually very simple:

- "Matches Are Not Playthings"
- "Cross Only on a Yellow Light"
- "Don't Skate on Thin Ice."

The children can find suggestive ideas from Irving Caesar's book *Songs of Safety*.

C. PARTY FOR OUR BOOK FRIENDS

The children make crepe paper costumes such as their book friends wear in the text. There is a bunny rabbit costume for Peter Rabbit; a Swiss girl's for Heidi; a Pinocchio costume; and Tom Sawyer, Huck Finn, Betty Thatcher, and Aunt Polly costumes for other well known characters; Red Riding Hood appears in the appropriate red cape, and one boy wears a wolf mask and a nightgown to represent the wolf impersonating Grandmother. A farmer's costume is for the Farmer in the book of poems *The Singing Farmer* by James S. Tippett.

For another book party the children make small posters representing their favorite characters and wear them curved around their heads for hats and tied with a string.

For a third party we make a hole in the center of an upright piece of oaktag 24" x 48" large enough for a child to put his head through it. Each child has either to fix his hair or wear a hat similar to that of a character in a book. Each "character" has a turn to poke his head through the hole and tell something about himself. The other children guess whom the child is portraying.

At all these book friends parties each child is either to tell an incident from his book or describe the main character. He must also tell why the book would be of interest to the other children.

D. COMMUNITY HELPERS PARTY

The theme of this party emphasizes the responsibilities and tasks of community helpers: the policeman, fireman, telephone operator, teacher, a driver of a snow plow, garbage collector, librarian, storekeeper, health inspector, doctor and nurse. The materials and actions are similar to those for the preceding parties.

E. DOWN-ON-THE-FARM PARTY

We have two Down-on-the-Farm Parties.

At the party for older children, they dress as farmers and farmerettes.

At the party for the younger children, they dress as farm animals.

We dance a Virginia reel and play pantomimes to show the various types of work the farmer does: sowing, cultivating, reaping wheat, shucking corn, picking vegetables — some from the ground, others from vines and bushes, — feeding various animals, currying the horse.

The children enjoyed acting out Farmer Jones and his animals, as told in *Farmer Jones and His Animals* (New York: Artists & Writers Guild, Inc.)

F. HANDWORK PARTY

There is no costuming in this party. After a few games and songs the children

are given odds and ends of handwork material, and are allowed from 20 to 30 minutes to make a useful favor to take home.

We generally have this party in January or June in order for the children to use up odds and ends of material left from the term's work.

At this party do not present anything that requires intricate sewing or a detailed pattern. The little project must be finished quickly and satisfactorily so that the child may take it home that day.

They like to make things they have made before, because they are already familiar with the materials and the procedure. Here are some of the favors they have made:

- (1) Painted bottle with sprinkle top for clothes
- (2) Paper flowers
- (3) Boutonniere
- (4) Hair ornament
- (5) Bracelet from odd beads
- (6) Hot plate mat of cork painted with one initial
- (7) Painted set of three clothes hangers
- (8) Clay ash tray
- (9) Bean bag
- (10) Leather bookmark

G. HISTORY PARTY

The children dress in historical costumes, or wear paper hats associated with various periods.

They dance the minuet and a Virginia reel, or any other square dance.

A Treasury of American Songs by Olin Downes and Elie Siegmeister (Alfred A. Knopf, 1943) provides a good deal of material for the music and dances at historical parties.

H. GEOGRAPHY PARTY

We dress as do the natives of the country to be stressed, study their national anthem, and watch some of the children

execute native dances. We all join in the singing of the folk songs.

Then we sit in a circle and just talk, each child telling something that he has found out about the country. It is surprising how many topics the children touch upon in this informal way. Some of them bring pictures that describe the life or topography of the land.

We serve refreshments that include foods of the land.

I. CLOWN PARTY

The greatest fun derived from this party comes from the rule that the clowns must put their costumes on and apply the makeup *at the party*. We have an assortment of false hair, rouge, eye shadow, white powder, lipstick, and odd hats that we have saved from previous good times. The children may either make each one up or apply their own funny faces. Such "props" as rims of glasses (with no glasses in them) a false nose, an old vest and a sofa pillow, a parasol, a ruff for someone's neck — all will stimulate a child's imagination.

No halls ever rang with merrier laughter than ours during these Clown Parties, as each child is being "put together" and made up.

After everyone is dressed, each child must either do a stunt, or imitate a funny walk, or put on a little skit with another clown.

J. OUTDOOR-SPORT PARTY

The children wear the clothes portraying sports and carry the appropriate ball, bat, racquet or stick needed. Each must describe the sport he represents.

K. CAMERA PARTY

A great favorite at our Camp, this consisted of a walk through woods or along the lake. Often the children snapped pictures of views or spots which appealed to them, and often posed for each other.

We would have a "cook-out" supper: kabobs (made of frankforts and sliced tomatoes), cookies, and peaches; we had our milk when we arrived back at camp.

3. FORMULA FOR PARTIES

This is the general formula for parties:

- (1) A circle "acquaintance game"
- (2) A grand march
- (3) Games or stunts based on the theme of the party
- (4) Refreshments
- (5) Cleanup and storage of leftovers
- (6) Two or three favorite games that the children choose
- (7) Closing the party with a friendship circle and singing.

By having the refreshments in the middle of the party and allowing a "cleanup" period, the tired teacher, or a group of tired children is not faced with the task of cleaning up after all the others have had a good time and left. There is a pleasanter relationship if everyone leaves an orderly "party" room at the same time.

4. MENUS FOR PARTIES

Refreshments must be simple. The following are some that we have used:

- (1) Farm Party — apple juice, hot buttered sweet corn, doughnuts and milk
- (2) Clown Party — pop corn, strawberry punch, cookies
- (3) Handwork Party — sandwiches of cream cheese and pineapple on rye bread, fudge, orange juice
- (4) An Asiatic Geography Party — dates, figs, apricots, nuts, small sweet cakes, milk (which we call water buffalo milk)
- (5) An Italian Party — Italian salami on thin slices of Italian bread, grape juice
- (6) Dutch Party — butter cakes and cocoa
- (7) France — petits fours or French pastry, French vanilla ice cream
- (8) Scotland — oatmeal cookies or scones and milk

(9) Good Health Party — raw vegetable plate of carrot strip, celery, lettuce and tomatoes, bread, buttermilk, fresh fruit

5. GAMES FOR STORMY DAYS

On stormy days when they cannot expend energy outdoors, children tease and irritate each other, and consequently their teacher. We have devised several classroom games that have overcome this difficulty. These games can be played with enjoyment during a recess, provided the teacher prepares the material beforehand. We try to keep the games seasonal.

A. SANTA'S PACK (For December)

Collect several toys or familiar objects and put them in a large bag (a laundry bag serves well) marked "Santa's Pack."

A "Santa" is chosen who must put on a white (crepepaper) beard and a red cap.

He blindfolds a child, turns him around three times, and asks him to choose a present from the sack.

If the child, by feeling only, can guess what the toy is, he may take it back to his seat. He then gets another chance to choose a present from Santa's sack.

The child who guesses three presents correctly becomes Santa.

B. PIN THE HEAD ON THE TURKEY

(for November)

A large picture of the body of a turkey is pinned on a door or on some other flat surface. Each child is given a paper turkey's head and a number.

Each child comes forward and is blindfolded, and then tries to pin the head on the turkey.

The one who pins the head nearest to the correct spot wins the game.

C. PILGRIM, PILGRIM, CATCH THE TURKEY (for November)

This game is based on the same principle as the cat and the mouse game. To

add interest, we pin paper feathers on the "Turkey" and a white Pilgrim collar on the "Pilgrim."

The children stand in a circle with hands clasped; the Turkey is inside the circle, the Pilgrim outside. The Pilgrim has to chase the Turkey until he catches him. The children in the circle may let the Turkey run outside, but must not let the Pilgrim into the circle. They open the circle to let the Turkey run out or in again, but close it to keep the Pilgrim out.

When the Pilgrim catches the Turkey, he becomes the Turkey and a new Pilgrim is chosen.

D. DRESSING GAME ON RACES (A Winter Game)

This race can be played as a relay. The children are separated into three short teams in preference to two long teams, because there is more action this way and more interest sustained.

At the front of the room there are three hangers with sweaters or jackets, hats, gloves, scarfs, and rubbers; if very young children play the game, omit the rubbers. Cardboards with the names of the members of the team are near each hanger. At a given signal, the first member in each team runs forward, gets dressed completely, crosses his name off the cardboard, runs to the second member of the team, who must take off these clothes. The first child runs to the end of the line. The second member puts the clothes back on the hanger, crosses off his name, and runs back to end of line.

The third member runs forward, dresses just as number one did. The fourth member undresses the third member and puts clothes back on hanger.

Children 1, 3, 5, 7 dress themselves. Children 2, 4, 6, 8 undress 1, 3, 5, 7 and put the clothes on the hangers.

The relay is completed in this way. The team finishing first wins the game.

E. HAT GAME (A Quiet Game)

Place on a table as many hats as there are children. Have a man's hat, a lady's, a baby's bonnet, a fireman's helmet, a baseball cap, a soldier's cap, a cowboy's hat — or others to make as great a variety as possible.

Each child has a turn to come to the front — or to the center of the circle if the teacher prefers, — choose a hat, put it on, and then tell a story about the person who wears that kind of a hat.

The most interesting story wins.

This game can also be worked out as an historical game, with parts indicated by historical hats or headdress, or as a geography game with characteristic clothing of various countries.

F. HISTORY GAME

This game, intended to develop a sense of time in the older children, is especially suitable for Washington's Birthday and Patriot's Day.

Place five boxes on a table. Put a cardboard sign at the back of each box, bearing a date, as:

1620	1775	1864	1900	1950

Choose two teams. Each member is given five pictures showing some of the following objects or subjects: clothing, famous people, lighting equipment, transportation, schools, and communications typical of the various periods.

On our cards we have Pilgrims, Indians, Washington, Jefferson, Franklin, Lincoln, Grant, Lee, Negro slaves, Edison, old automobiles, various types of clothes, lights, shoes, houses, trains.

Children race in relay to see how fast they can classify their pictures and drop

them in the right boxes.

The teacher must stand at the head of the table where she can see the cards, to make sure the children deposit them properly.

G. GEOGRAPHY GAME

This game is played like the History Game. Instead of headings bearing dates we use names of countries at the top of each box.

Old geography books and the *National Geographic* furnish many colorful pictures which can be cut out and pasted on cards.

H. MASK GAME (for Hallowe'en)

The children bring so many masks to school at Hallowe'en and then generally discard them that we have asked them to contribute the masks to our Mask Game Bag.

A child goes to the Bag, takes out a mask, and with his back to the class, adjusts it. Then he turns around and tells a little story.

He may tell a story about the material of which the mask is made—how the material is made, or where it was grown—or how the mask was made. Or he may tell a story about the character the mask portrays.

The best story wins.

I. MUSIC GAMES

The children are divided into two teams.

A child on Team 1 begins to sing a part of a line of a well-known song. He calls the name of a child on Team 2 to complete the rest of the line, for example:

Helen, Team 1:

"Mary had a _____, Charles,"

Charles, Team 2:

"little lamb."

It is not necessary to complete the whole song. Then the child on Team 2 sings part of a line and a child on Team 1 completes it.

The team with the fewest failures wins.

CHAPTER IX

EDUCATIONAL DEVICES

We have made numerous educational devices and games to facilitate the mental and physical growth of retarded children.

Certain of these devices, particularly those for the kindergarten group, develop muscle co-ordination, finger manipulation, judgment, training of the senses, and language.

For the intermediate group we have made devices that aid the children in their grasp of number concepts, the basic arithmetic facts, and reading.

For the older children there are devices for applying their knowledge to life situations. The "Sun and His Family" was made to clarify two chapters of reading in their science books. It was evident at the time that the children had no idea of what they were reading. This Solar System device gave them so much fun that they unconsciously learned all the material in the chapters.

Each device has been created for a specific purpose. It serves to clarify a lesson, or to provide drill on a particular subject, or to develop co-ordination,—all in the spirit of a game. Sometimes the device is for use by an individual, and at other times by a group.

These games were originally all "home-made," composed of everyday materials to be found in almost every school or house; their cost is, therefore, not prohibitive. The only other requirements are the time to make them, an understanding of the purpose of each device, and a willingness to help these children.

For information concerning the availability of these and other devices described throughout this book, write the authors, Pollock School, 28 Alton Place, Brookline, Mass.

1. BLOWING BOARD

On a beaverboard frame, 12" x 18", place nine screws. On each screw hangs one of these:

- (1) Pinwheel
- (2) Whistles—gym whistle, bird whistle, policeman's whistle, fire-siren whistle.
- (3) A small horn
- (4) A feather (one from a lady's hat will do) attached to a small spring and to a 1" x 6" piece of wood, so that the child can hold it in his hand and blow the feather freely.
- (5) A windmill 5" x 6" with the blades turning easily when blown.
- (6) A tree (made of beaverboard) 8" high with paper leaves and fruit that can be blown easily.
- (7) A butterfly kite
- (8) A small triangle kite.

These articles require and develop various degrees of blowing strength, and are used at the beginning or at the end of a speech lesson. They relax the children, lend an air of fun, and help to relieve self-consciousness.

2. BUTTONS AND BOWS: 3-7 yrs. (See Fig. 2a)

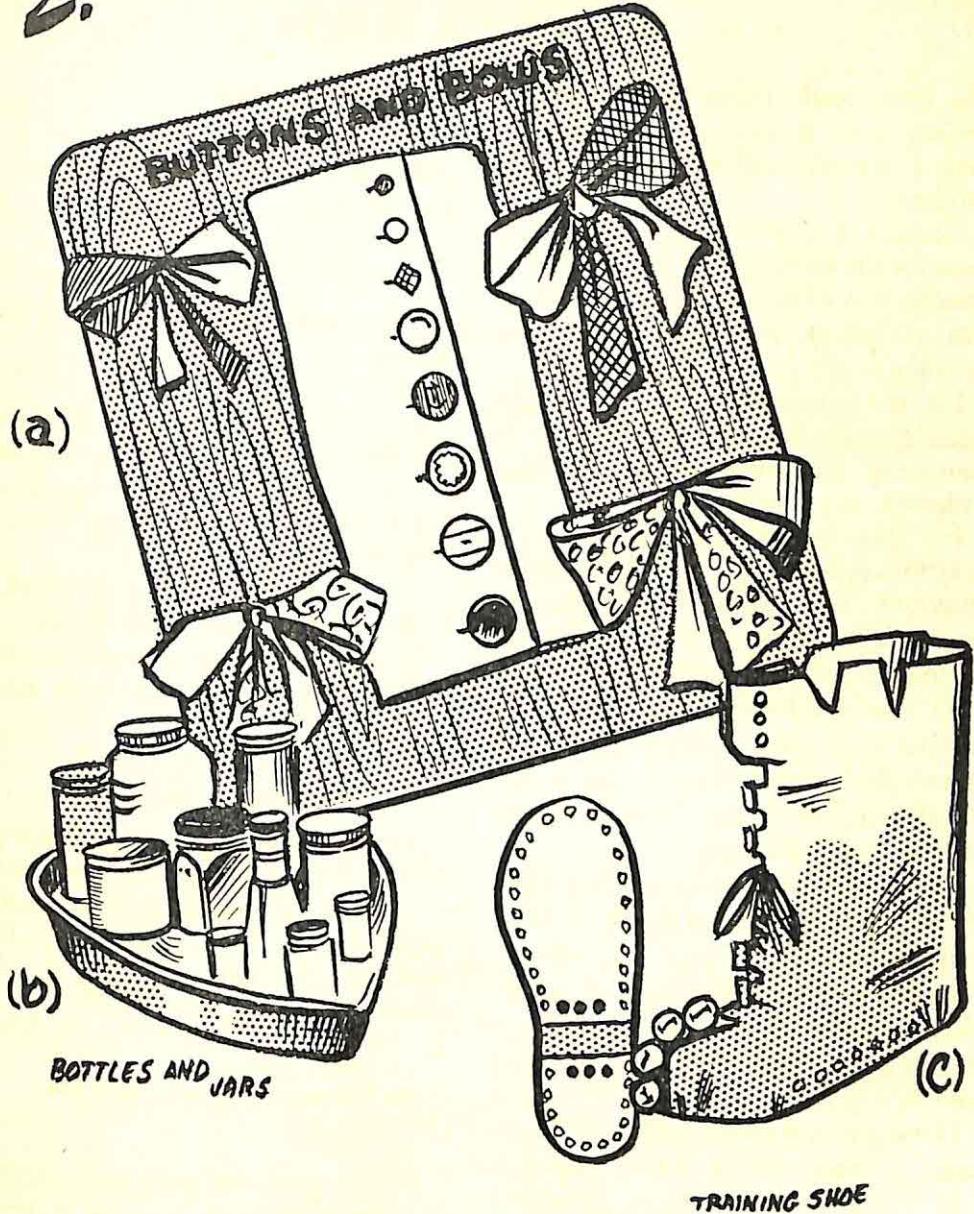
This is good seat-work for very young children who require training in dressing themselves.

Tack two pieces of corduroy, 5" x 12", on a 15" x 18" piece of beaverboard.

On one piece of the corduroy, down the center, sew eight buttons of different sizes. On the center of the other piece of corduroy make eight buttonholes to match the buttons.

The children learn to put the button-hole over the button. They can then

2.



apply this skill to buttoning their own clothing.

In each of the four corners of the board we tacked (in the center) a piece of colorful plastic cloth 4" x 30". The children learn to tie bows on this durable material.

3. BOTTLES: 2 yrs. 6 mos. — 4 yrs.
(See Fig. 2b)

To make this device, use cake pans

with interesting shapes. We have one pan shaped like a Christmas tree and one like a heart. The pan should be about 2" deep and 9" or more, wide.

Fill the pan 1½" deep with plaster of Paris. While the plaster is still moist, set in 12 jars and bottles of various heights, — three bottles 2" tall at the front of the pan, six larger jars ranging from 3" x 5" in the center portion, and three large jars

7" tall at the back. The screw covers of these bottles and jars should be from $\frac{1}{2}$ " to $3\frac{1}{2}$ " in diameter. Paint the jars and covers various contrasting colors.

The children unscrew the caps and take them off. They must then decide which cap belongs on each bottle or jar and screw on the caps. It is an excellent finger co-ordination and training in comparison of sizes.

4. SHOE TRAINER: 3-7 yrs. (See Fig. 3)

On a large plywood board 24" square, draw a circle in the center and print ONE, TWO, BUCKLE MY SHOE.

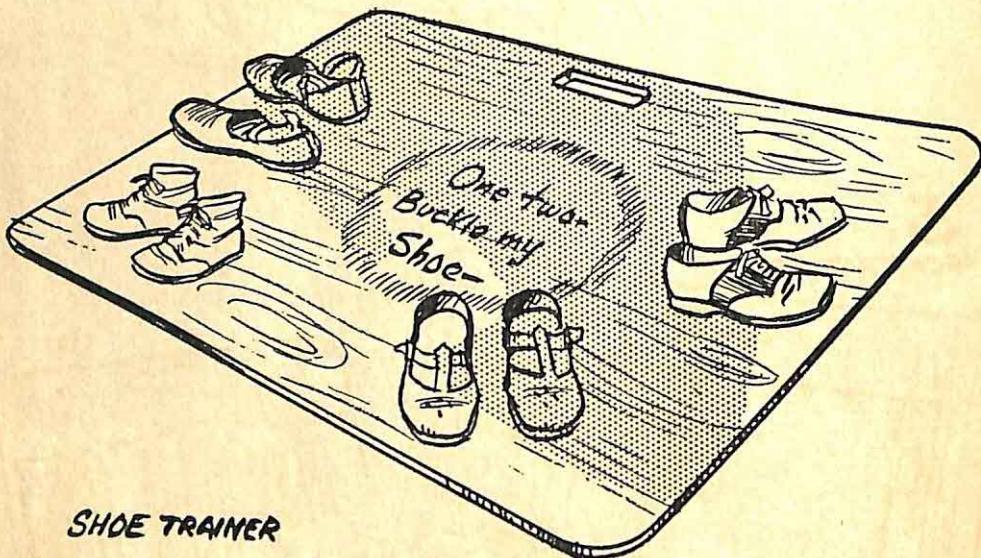
ent sizes, a cupboard lock, two bar locks of different sizes, and in the center place a hasp with a lock and a key attached by a long piece of plastic guimpe.

The children unlock all these catches and unlock the lock before they can open the door.

When the door is opened, they find that inside are several pictures from children's books.

On the side of this board we have also tacked a French purse and two key cases. Opening and closing them is excellent training in the co-ordination and the strengthening of little fingers.

3.



SHOE TRAINER

Outside this circle nail four pairs of children's discarded shoes, two pairs having buckles, and two pairs having shoe laces.

The children buckle and lace the shoes.

5. LOCKS AND SNAPS: 3-7 yrs. (See Fig. 5a)

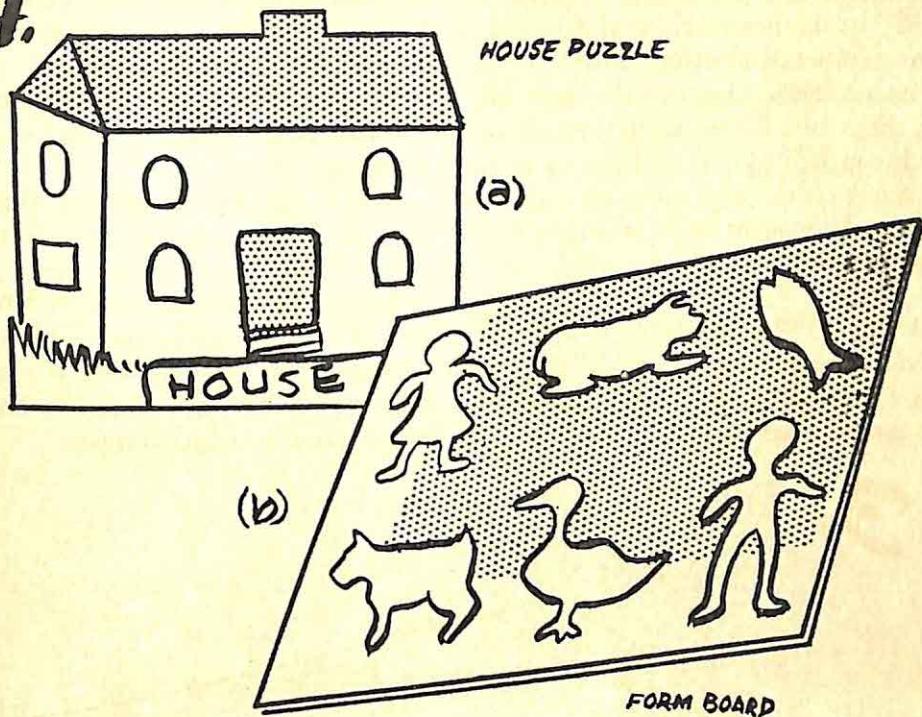
On a 15" x 18" plywood board make a wooden red door 13" x 15". On this door screw in two hook-and-eye hooks of differ-

6. BUCKLES AND ZIPPERS: 4-7 yrs. (See Fig. 5b)

On a 15" x 18" plywood board tack pieces of cloth with buckles from ladies' dresses, two zippers, a piece of plastic leather with a white buckle, part of a lady's silk belt with a metal buckle, part of a man's leather belt with a buckle, a toy wrist watch with a leather strap that the child can buckle.

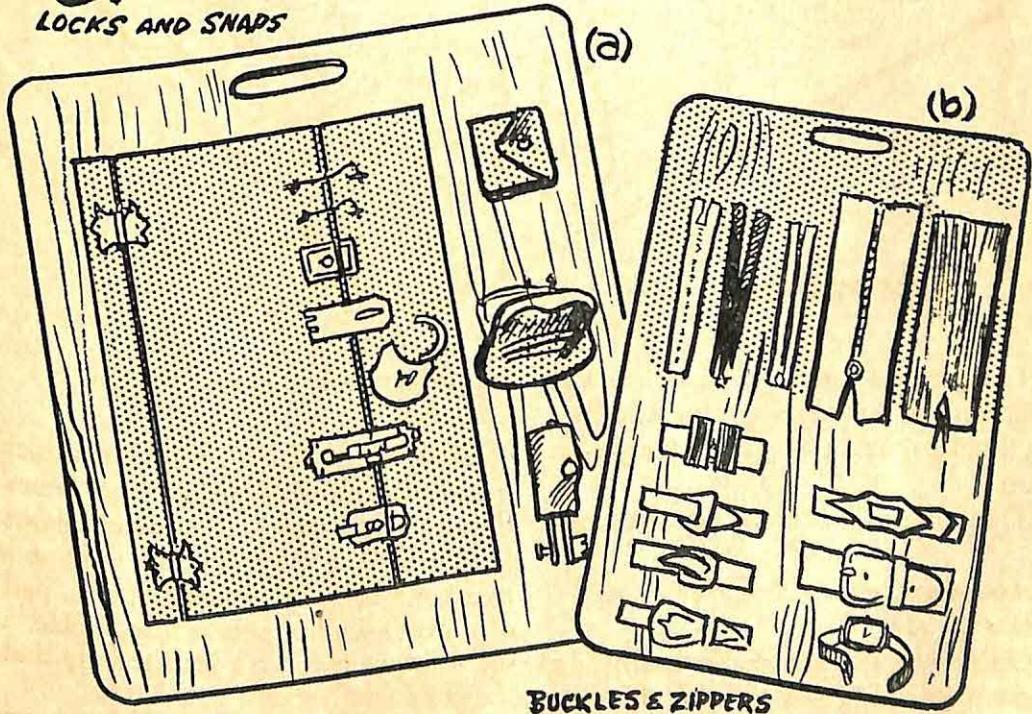
This equipment affords training in

4.



5.

LOCKS AND SNAPS



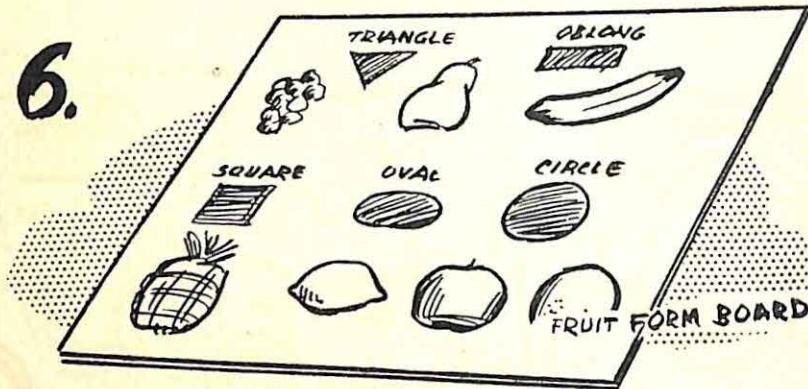
BUCKLES & ZIPPERS

hand co-ordination and in dressing, and strengthens fingers.

7. FORM BOARD: Figures (6 forms) 3-6 years. (See Fig. 4b)

From a 24" square plywood board, cut out the figures of a fish, a dog, a cat, a little boy, a duck and a little girl. Tack the perforated plywood on a piece of beaverboard, 24" square.

6.



We painted the outside of the plywood light blue, the figures bright yellow, and the forms on the beaverboard red.

The children fit the figures into the forms on the board. They also use these figures for tracing.

8. FACE PUZZLE (6 pieces): 2 yrs. 6 mos. - 4 yrs. (See Fig. 7a)

Draw a girl's face on a 12" x 15" piece of plywood, giving her blue eyes, a smiling red mouth, parted brown hair, and a red ribbon. Then cut out the eyes, mouth, hair and ribbon.

The children fit each part into place, naming it as they do so. This device can be used in the mental testing of a young child who is very bashful and does not readily answer questions.

9. BODY PUZZLE (7 parts): 3-6 years. (See Fig. 7b)

Draw and cut out the figure of a boy on 12" x 15" plywood. Cut the boy apart at the neck, waist, arms, and legs. The

children are then to put the pieces together. This is also a good testing aid.

10. FRUIT FORM BOARD: 4-7 yrs. (See Fig. 6)

The board measures 18" x 20". A cardboard backing, tacked along the edges, keeps the forms from slipping through the cut-out openings.

The flat forms, — triangle, oblong,

square, oval and circle — are cut out of the plywood and painted red. Make the fruit forms out of plaster of Paris and glue them to a plywood base.

The rounded form of the fruit makes the puzzle different from any other form board and gives the child a feeling of contrast between similar flat forms and the rounded ones.

11. HOUSE PUZZLE: 3-5 yrs. (See Fig. 4a)

Cut out and paint a house 12" x 15" on a piece of plywood. The windows are of various sizes and shapes, with no two exactly alike.

The door, the roof and chimney, and the grass in front of the house are removable.

At the bottom, just below the door, cut out a piece 1½" x 5", and print on it HOUSE.

This is the first puzzle the children use which has a word printed on it. They associate the word with the picture. We do not, at this stage, cut up the separate

letters and assemble them to form the word **HOUSE**. The child sees and handles a whole word.

12. MOVING VAN PUZZLE: 6-8 yrs. (See Fig. 7c)

Out of a 14" x 20" piece of plywood, cut a large moving van with the side exposed, so that articles of furniture can be "loaded" on the van.

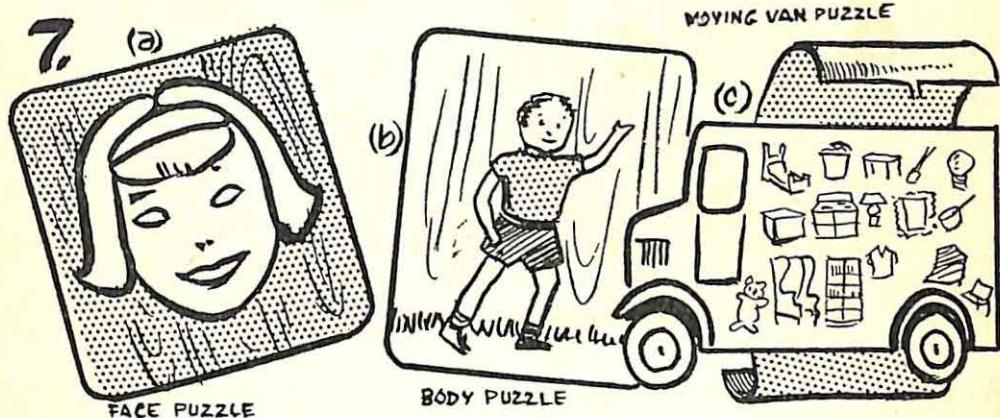
The child has a cut-out of each article

The window shades are attached separately and can be lowered.

The door, which is hinged, can be opened.

Various pictures are pasted on pieces of oaktag and fitted in back of the window shades and the door. They are revealed when the shades are raised and the door is opened.

The directions to be taught are as follows:



(we used things that are found in the various rooms of a home) and puts each one in a specified place on the moving van.

When the puzzle is completed, a canvas cover is brought over the side and tied at the bottom of the truck.

13. OPEN AND CLOSE: 2-3 yrs. (See Fig. 8b)

On a heavy cardboard, 16" x 20", draw a house having a door and two windows on the first level, and two windows on the second level.

Near the door draw a dog with his mouth open as if he were howling. Make the lower part of his mouth separately and attach it on the inside with a long tab to his tail.

The tail is held loosely with $\frac{1}{4}$ " paper fasteners to the body. By moving the tail up and down, the children can make the dog's mouth open and close.

"Open Fido's mouth."

"Open the left-hand window shade upstairs."

As the child raises the window shade he sees a little old man holding a shoe as if he were about to throw it at Fido.

Discuss this picture with the child.

"Open the right-hand window shade upstairs. What do you see?"

When the child raises the shade of the right window, a boy appears with a stick in his hand.

Discuss this picture.

"Open the left-hand window shade downstairs."

When the child raises the shade he sees a little girl holding a pitcher of water.

"Open the right-hand window shade downstairs."

The child sees a cat meowing.

"Now, open the door."

When the child opens the door, he sees a kind lady holding a bone for the dog.

"What did Fido see? Who made Fido happy?"

After the child has finished discussing this puzzle, ask him to close the door and each one of the window shades at a time. Give only one direction at a time and wait to see if it is correctly carried out.

"Close the door."

"Close the left upstairs window shade."

"Close the left downstairs window shade."

"Close the right upstairs window."

"Close the right downstairs window."

A two-year-old child will respond correctly to the upstairs and downstairs and the door, but not to the left and right.

A three-year-old child will carry out all of the directions carefully the third time that the game is played with him.

A three-and-a-half-year-old will retell the simple directions in the correct sequence.

This is the story the teacher tells after the child is able to carry out the directions of opening and closing the door. She pauses at specific times during the story to allow the child to carry out the direction:

Very early one morning, Fido came to this gray house, and he began to bark. (*Let child move Fido's tail up and down, which motion will also open his mouth so that he appears to be barking.*)

It was so very early that no one was awake. All the shades in the house were down. The door was closed.

Suddenly the left-hand shade upstairs was raised. (*Let the child raise the shade.*)

What did Fido see? A little girl with a pail of water. She wished to give Fido a drink.

But that was not what Fido wanted for he kept on barking. (*Have child move Fido's tail to make him continue to bark.*)

Then the right-hand shade upstairs was raised. (*Child will raise the shade.*)

What did Fido see? He saw a man with a shoe in his hand. The man wanted to

throw the shoe at Fido. He wished Fido to stop his barking.

But Fido barked and barked. (*Child is to move tail and make Fido bark.*)

This time the left-hand shade downstairs was raised. (*Allow the child to raise the shade.*) What did Fido see? He saw a little kitten. The kitten was meowing. She was very frightened. The kitten was afraid that Fido would chase her.

But Fido kept on barking. (*Child will continue to move tail.*)

Suddenly the right-hand shade downstairs was raised. (*Child will raise the shade.*)

What did Fido see? A cross little boy with a stick in his hand. He was so angry because Fido did not let him sleep! He wanted to throw the stick at Fido!

Fido barked louder and louder. (*Have the child move Fido's tail faster than before.*)

Then the door was opened. (*Allow the child to open the door.*)

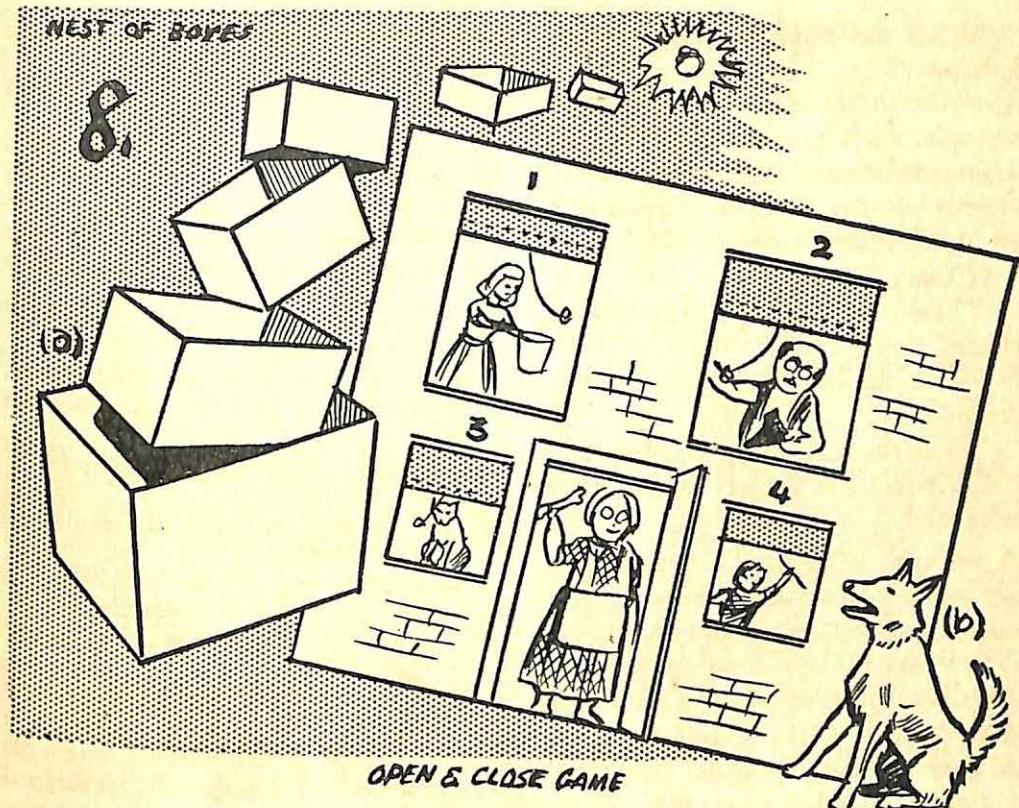
What did Fido see that made him stop his barking? He saw a kind old lady with a bone in her hand. She gave it to Fido for his breakfast. He was so happy that he stopped his noise.

14. SURPRISE BARS AND BOXES: 4-6 yrs. (Fig. 8a)

This lesson in co-ordination for young children requires some preparation by the teacher. She can always find an older pupil who will enjoy helping her prepare the material.

These little children love to open a package and find a surprise, yet are clumsy and inept at opening parcels. We combined this pleasure with their inability and planned an enjoyable lesson in co-ordination.

The teacher makes up several packages with a small toy, or sometimes a cooky, in each package. She may make some of the packages out of paper bags, others out of boxes; some may be tied with string, others with ribbon, still others with elastic bands, and one or two with light-weight rope; some may be sealed with cellophane tape, and a few with sticky brown paper. The first time, plan



to have each child get one bag and one covered box. He is not allowed to cut the paper, or tear it; nor is he allowed to break the string or ribbon. He must keep trying until he opens the package without tearing or breaking the wrapping and finds the surprise. If it is a little toy, the child may play with it, and if it is a cooky he may eat it.

The element of surprise and the anticipation of what they will find when the package is opened makes this lesson an enjoyable one for them. They do not realize what excellent finger training they are getting, nor how much effort they are willingly expending.

15. NEST OF BOXES: 3-5 yrs. (See Fig. 8a)

The same element of surprise and the same training in muscle co-ordination are combined in this little device for the youngest children in the kindergarten group.

Pick out five cardboard boxes, with

covers, that will fit one inside of the other. Into the very smallest box, put a toy that is no more than 2" long. Usually it is a little train or bus, car, airplane, dog or a toy watch that we put in the smallest of the nest of boxes to be used by a boy; a tiny doll, or a piece of furniture for a doll's house, a miniature kitten, a little mirror, or a baby chick, goes into the smallest box to be used by a girl. It is easiest to collect the boxes needed for this project during the Christmas season.

Put the smallest box, with its toy and cover, inside a box that is a little larger. Then these two boxes and covers fit into a box slightly larger than the second, and so on, until all the boxes are used.

The child removes the cover of the largest box, takes out the next size box, removes that cover, discovers that he has come to the third box, and so continues until he reaches the very smallest box, the one containing the surprise.

This device gives wonderful training

in opening boxes, in fitting covers on boxes, and in judging and comparing sizes of boxes. To vary this game we sometimes put a few raisins and an apricot in the smallest box, or a cooky. The children never find the same toy or food twice, so they like to play this game often and they always feel the element of surprise when they discover their little treasure.

We have painted one set of boxes the primary colors, so that the children also get some drill in the naming of colors. The largest box is red; the next in size, orange; then yellow, then green, then blue. We ask the child to open the red box, then to open the orange box, and so on, so that he hears the colors called correctly and learns them while playing.

16. SERIES OF LESSONS ON CUTTING: 5-7 yrs.

Although we generally give this series of lessons with the children in the kindergarten group, we have found many children in the intermediate group who also need the instruction.

The manipulation of scissors presents a problem to these children. They find difficulty in putting, and keeping, the thumb and middle finger in the oval holes of the handle. Once they master this step, they encounter difficulty in moving the fingers back and forth in order to open and close the scissors, and in turning a paper around as they cut.

Our first lesson consists of acquainting them with the scissors. We point out the holes which form the handle of the scissors. We put our fingers in and out of the holes. We point out the blades of the scissors. We emphasize that these blades are sharp and that they are the parts that cut through paper or cloth. We demonstrate how the blades come together when our thumb and middle finger are together. We show them how the blades separate or open wide when we extend our thumb and middle finger.

We let the children practice making their thumb and middle finger meet. We practice extending the thumb and middle finger.

At this stage the children understand and remember the term "middle finger," more easily than the term "second finger." Left-handed children often prefer to use the thumb and index finger, and we allow them to if that makes the cutting process easier. We refer to the "thumb and index finger" as the "thumb and first finger."

The next step is to let the children handle the scissors. We discuss the polite way of handing a pair of scissors to another person. We practice holding the closed blades and passing a pair of scissors to another child. The other child says, "Thank you," and takes the scissors by the handle.

Five-inch scissors with rounded ends are used. The scissors must open and close very easily, and we sometimes loosen the center screw one turn to make the scissors open more easily. To sharpen our scissors we cut through a piece of sandpaper a few times.

The lesson following this introductory one is practice in cutting at random. We supply old newspapers, and sufficient wastebaskets, so that a child does not have to leave his seat while cutting. As a safety precaution, we prefer to have each child remain in his seat during this lesson. Children hold the scissors at such careless angles that a child can easily be maimed by running into the blades. We have also found that for this step it is simpler to use newspapers than magazines with glazed paper, for the latter are heavier, and will often slip out of their hands and off the table. We wish the child to concentrate on the actual cutting, so we must choose the tool and materials he can use with the least difficulty.

The children cut long strips or irregular patterns at random on these old news-

papers. They cut little corners. They learn to turn a paper around as they cut. After they have acquired some skill in cutting, they begin to associate a thought with the form they have cut. They say to us, "Look! I cut out a sun," and the next response invariably is, "I cut out a moon." Then we get, "I made a cat," or "Look at my house." We regret to say that it takes a stretch of the imagination to see the resemblance of the object to the piece of paper the child is displaying so proudly. However, we must remember that the aim of this lesson is to acquire a skill in cutting.

At the next lesson, we use not only an assortment of paper of various weights, but also string, dental floss, ribbon, and cotton cloth. At the beginning of this lesson we announce that we shall learn to cut different materials. We warn them that there are some things which children are allowed to cut and other things they are forbidden to cut. Children must never cut a curtain, a tablecloth, or a bedspread, nor cut their own hair or the hair of another child. They may cut pieces of paper or of cloth which older people give them for that purpose.

We demonstrate that a stronger pressure is needed to cut through heavy materials like oaktag, and a lighter pressure to cut through tracing paper. Each child is presented with pieces of oaktag, newspaper, kraft paper, and tracing paper, and he practices using these different materials.

Then we give each boy and girl small pieces of string, ribbon, and dental floss, so that they can practice snipping materials of narrow width.

Then they are given pieces of cotton cloth to practice on. We do not use scraps of silk as it slides through their fingers and they cannot hold it firmly enough to cut it.

All scraps must be collected at the end of the lesson. The floor as well as the

cutting table must be left clean. This is an important rule. There should be no "mess" for the teacher to clean up after the pupils have gaily departed.

We always inform parents at this time that the child is learning to cut, and that he or she is to cut at home only on material the parent gives him, and not be given an opportunity to experiment on any home furnishings or books.

The next lessons deal with directed cutting. Using a yardstick, the teacher marks dark black crayon lines — vertical ones at first, and then horizontal ones — across large sheets of newspaper. The children are to cut on the black line. The best strips may be saved and sent home decorated with colored stars as a reward.

Now, following the single lines, the child must cut a large 12" square. The teacher draws the square with black crayon on newspaper.

Then the children cut 9" circles which have been drawn with a crayon.

Last of all, the teacher draws enclosing lines around the four sides of a large colorful picture found in a magazine. A child then cuts out the picture, cutting along the crayon lines. It is advisable to remove the entire page from the magazine, for here again the weight of the bound copy presents a problem.

Do not expect the children to cut out figures or doll dresses as yet. Such intricate work is beyond them at this stage.

For the next few weeks we devote the time to the making of a scrap book.

One week is spent cutting out pictures of people. Only the square form, which the teacher draws in and calls the frame, is cut out. Then a single day can be devoted to each of the following subjects: food, houses, cars and trucks, ships and planes, and a few more subjects the children may suggest. The children find the pictures in their spare time or before or after school.

The pictures are pasted on sheets of

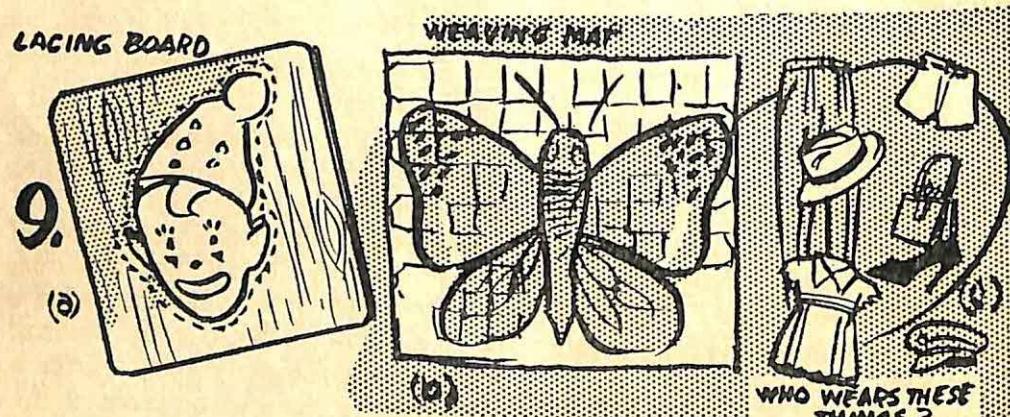
colored poster paper. The teacher prints under the picture the central thought in the picture, as for instance, FOOD. Although the children cannot read at this stage, they do associate an idea with the picture and can name several of them correctly.

By this time the children have acquired enough skill to enable them to use cutting in a simple handwork project.

**17. LACING BOARDS (A Step in Hand-work, preceding Sewing): 3-6 yrs.
(See Fig. 9a)**

Material may be plastic, plywood, beaverboard or pressed wood.

We painted attractive figures on an



11" x 13" board. Holes were drilled 1" apart around the whole outline. The child laces from hole to hole with a long kindergarten bead string.

These are the subjects we have used: a large clown's face; a fat little Mexican boy; Little Black Sambo; Pinocchio; a large hand; a fireman's hat.

The Lacing Board serves a two-fold purpose. The youngest children, who do not as yet have the skill required for lacing, like to put the round-headed pegs around the entire outline of the picture. Then, as they become more familiar with the form, they advance to the lacing step.

**18. WEAVING MATS: 6-10 yrs.
(See Fig. 9b)**

Our mats differ in two ways from any weaving mats on the market. First, they are woven with 1" strips of oaktag, whereas the mats on the market today are woven with $\frac{1}{2}$ " or $\frac{3}{4}$ " strips of poster paper, which tears easily under inexperienced fingers. Second, when the child finishes weaving his mat, he has completed a colored picture.

In making these mats, two sheets of 12" x 9" oaktag are needed. On the first sheet, which becomes the mat, using the 12" side as the top, make eleven vertical slits 1" apart and 7" long, leaving a 1" border all around.

Cut the other sheet of oaktag into 1" strips — 12" long and 1" wide. Notch both ends of a strip $\frac{1}{2}$ ".

Then, using the over and under method, weave the mat with these 1" strips. When the mat is completed, draw on it a monarch butterfly to cover the entire 12" x 9" area, coloring the butterfly as accurately as possible with crayons.

On the underside of each weaving strip, write the numbers 1, 2, 3, 4, etc., to guide the child in choosing the right strip to weave. We also printed MONARCH, one letter to a strip, down the mat to serve as a second guide.

The teacher removes all the strips from the mat before she hands it to the child. If the child weaves the mat correctly, he completes a puzzle of educational value.

The directions for weaving are:

Rows: 1, 3, 5, 7—under, over, under, over, etc.

Rows: 2, 4, 6—over, under, over, under, etc.

The following are subjects we have used: Monarch butterfly; tiger swallowtail butterfly; a guppy; a turtle; a full-blown rose; a tiger; a bluejay; a bell (with red, white and blue sections); a boy's cap.

19. "WHO WEARS THESE THINGS?"

5-7 yrs. (See Fig. 9c)

This can be used either as a puzzle by one child, or as a game for four children.

Make cards 3" x 7", one card bearing a picture of a father; another card, a mother; the third card, a little girl; the fourth card, a little boy. A fifth card with a baby can be included.

In a little box at the side there are various pictures of articles of clothing, four or five pairs of shoes, hats, sweaters, dresses, trousers, coats, etc. The object of the game is to put the clothing on the right person.

This can also be played as a Lotto game, as well as assigned as seat work.

20. "LET'S FIX IT," 6-8 yrs. (See Fig. 10b)

This, too, can be played like a Lotto

game. Each child is given a card. The pictures are cut from magazines and pasted on oaktag. On the card there are six objects, each lacking a part. The teacher, or leader, holds up the "missing part" and says, "Who needs this?"

The child "fixing" all the objects on his card first, wins the game and becomes leader next time.

This game is played best by a group of four children and a leader. It can also be used as seat work.

Some of the articles used may be a bicycle with a wheel missing, a doll carriage without a handle bar, dolly with an arm missing, a sled with a runner missing, a ball with a red part missing, a coat with a sleeve missing, a broom without a handle.

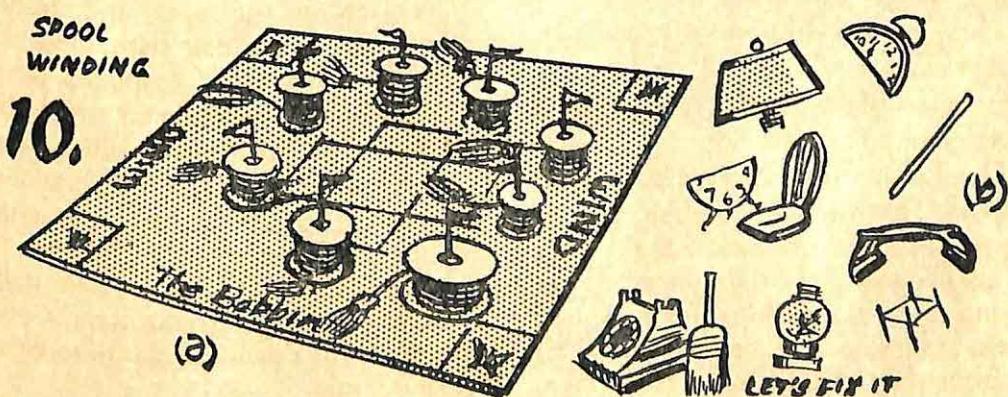
21. SPOOL WINDING: 2-4 yrs.

(See Fig. 10a)

This is a device for color discrimination and manual dexterity in winding and inserting thread in a slot.

Nail eight empty painted spools of various sizes on a board. To the bottom right-hand side of each spool is nailed a 12" braided or crocheted strand of wool, of the same color as the spool. Fasten a bright bead, ornament or tassel at the end of the yarn. At the top of the spool nail a rounded 1½" piece of metal. Notch the protruding end.

The child winds all the yarn around



the spool and then inserts the end into the notch.

A little flag, a flower, or a bird put on a dowel that rises above the spools adds interest to this device.

22. A TRAINING SHOE: 4-7 yrs. (See Fig. 2c)

After a child learns to hammer pegs at random, this skill can be applied to a more directed object. A large wooden shoe is carved out of a block of wood, like a Ski Boot, with real leather for the sole, and plastic leather for front, sides and uppers. A series of holes are drilled around the outside edge of the leather and the wooden shoe. The child imitates a cobbler by pounding into these holes wooden pegs of bright hues. The heel is semi-attached and requires a few pegs. A pronged hammer can be used to remove the pegs easily.

After it is nailed, the shoe can be turned right side up, and laced and tied, the top buckles adjusted, and three small shoe buttons buttoned.

One half of the shoe lace is black and the other half is white. This two-color arrangement makes it much easier for the children to understand how to tie a knot and make a bow.

A little bell can be put on the front of the shoe.

We also made a plastic apron like a cobbler's, with a section in the pockets for pegs and the hammer, and a little bell for a button. It is easy for the teacher to check on the whereabouts of her little charge if she just listens for the tinkling of the bell.

23. NURSERY RHYME GAME BOOK: 2-4 yrs.

The child enjoys this book because he participates in the action of the rhyme.

Page 1: "One-Two Buckle My Shoe"
(Make a picture of a shoe with a strap

and buckle which the child can actually buckle.)

Page 2: "Three-Four Shut the Door"
(Make a door with a hinge and a latch that can be closed and latched.)

Page 3: "Five-Six Pick Up Sticks"
(Staple a strip of plastic leather around 6 sticks [kindergarten 2" pegs] in an irregular pattern. The child can remove the sticks from the grooves.)

Page 4: "Seven-Eight Lay Them Straight"
(The child puts the 6 sticks into a neat pile in a wood box.)

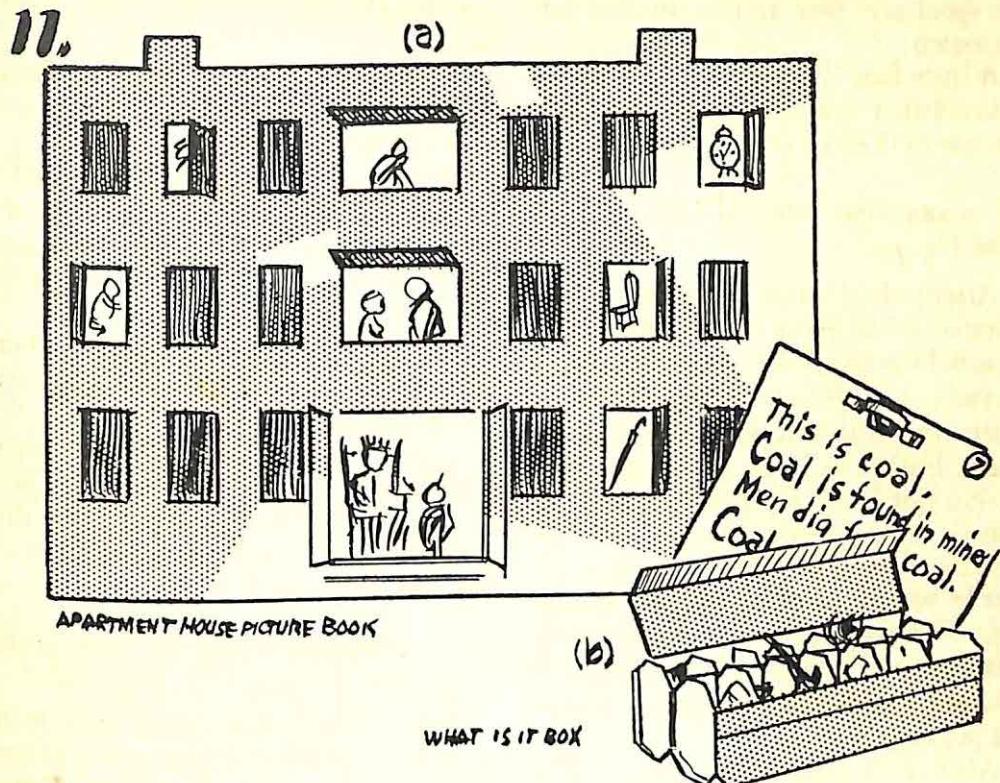
Page 5: "Nine-Ten A Big Fat Hen"
(Make a hen sitting on her nest. There is a tab on the bottom of the nest that raises the hen and allows the child to see the eggs in the nest.)

24. APARTMENT HOUSE PICTURE BOOK: 2 yrs., 3 yrs., 6 mos. (See Fig. 11a)

Many children who cannot name items in a large picture of many objects and people, will name and pick out objects correctly if they are presented individually.

This Apartment House is made of two large sheets of oaktag 24" x 36". On the top sheet, draw a large apartment house with nine windows on each side (three windows to each story), totalling 18 windows; a door on the first floor center; and two large bay windows on the second and third floors above the door. Three sides of each window were cut, so that the windows on the left side of the house opened to the left, and the windows at the right side of the house opened to the right. The door is cut in the center, and the two bay windows are cut so that the fold is at the top. The house is painted red with green windows.

On the bottom sheet, paste pictures of single familiar objects, such as a bedroom slipper, an iron, a toaster, a chair, and also a few action pictures. These pictures are pasted so that they appear when the child opens the windows of the house.



The outside house is pasted on to this page of pictures.

On the bottom sheet, at the section that shows when the door is opened, paste an oaktag panel 4" x 9" on which there are six pictures. The child can move this panel back and forth as he names the pictures.

This device can also be used as a guide in estimating the mental maturity of a child.

25. A BOOK OF SOUNDS: 2-4 yrs.

The pictures in this book all have raised parts that can make sounds that appeal to children. A short story with very simple vocabulary is written about each picture. The following are ten pages of a book we have made.

- (1) Cow with cowbell around neck that can be sounded
- (2) Woodpecker hammering on a tree
- (3) Glass in a window with a little girl's hand that can move and tap the glass

(4) Kitten on piano keys
 (5) Clock ticking (The child can move the pendulum back and forth.)

(6) A baby with a rattle in his hand (Both the baby's hand and the rattle can shake.)

(7) Beans or peas taken out of a pod and put in a small metal pan

(8) Crackling of cellophane paper on a bag of pop corn

(9) "Watch the barber make the baby cry as he gives him his first hair cut!" Barber's arm, with scissors in hand, moves back and forth. Baby cries at the same time.

(10) "Watch baby laugh as the barber tickles him with his brush while he dusts the powder from his neck." Barber's arm, with small brush in hand, moves back and forth. Baby laughs at the same time.

The only sounds which children with delayed speech can make when they first enter school are those of laughing and crying. The last two pages of this book

of sounds encourage the child to make these two sounds, and by doing so he participates in an enjoyable activity.

26. THE SHINE-UP BOOK: 3-7 yrs.

The sheets of this "busy" activity book for young children are 12" x 18" poster paper. To make the cover, cut out large letters for this legend: THE SHINE-UP BOOK on both an orange poster paper and a blue poster paper. The letters are spaced 1" apart. Put a sheet of aluminum foil in back of each set of letters and staple both sheets together in such a way as to make a cover. The children are fascinated by the shining letters on both sides of this book cover.

Ornaments to be polished are sewn on the pages of the book,— metal buttons, coins, flat ash trays, barrettes, aluminum toy dishes, toy watches, etc.

On the first page is written:

THE SHINE-UP Book

When Donny was a little boy he loved to shine things up. He would hum and sing as he rubbed.

Mother was happy. She could do her work. Donny was happy. He was helping Mother.

Would you like to shine things up? Go right ahead and have a good time.

1.

Here is your little bag of dry polish powder. Rub it on the thing you are going to shine up.

2.

Here is a soft polishing cloth. Rub the powder off. The harder you rub, the brighter the shine will be.

On the last page there appears:

Have you had fun polishing all the things in this book?

If you have done a very good job, and really know how to make things shine, maybe Mother will let you rub, polish and shine-up some things in your home.

We tie this book at the side with two pieces of guimpe, because the articles sewn on the pages are quite heavy.

27. "LET'S BUILD WORDS" BOOK: 6-8 yrs.

The first page of the "Let's Build Words" book is set up as follows:

FIRST STEP TO SPELLING

Dear Little Friend,

Words are made by putting a few little letters together.

The only tool you will need when you build words, is your alphabet. Sometimes we need large letters, which are called *capital letters*. Most of the time, we use small letters.

Here are the capital letters. Can you match them with your letter squares?

On the second page, there are the capital letters of the alphabet, and beneath them space for the child to match each letter.

On the next page, the small letters are presented in a similar manner.

On page four, there is a picture of a baby and the word "BABY." Beneath the word is space for the child to build and match it.

On the next page, there is a picture of a baby boy, with the words "BABY BOY," and space for the child to build the words. The same procedure is used on the next page for "BABY GIRL."

On page seven, we introduce the small letters in the phrase "Baby chick and egg," accompanied by a suitable picture.

On page eight we have a picture of a girl and a horse. The accompanying phrase is broken up, for at this stage the children begin to recognize the article "a" associated with nouns; they also memorize the spelling of "and." Therefore, we have "A girl" on the first line, with space below for the child to write in, "and" on the third line, with space below, and "a horse" on the fifth line, with space below.

On page nine, we have introduced humor and conversation. We have a picture of a little boy who drove to the gas station in his toy car. The attendant says "Gas?" (with a space for matching); the boy answers, "Fill her up!" (with space for matching).

On the last page is an envelope for storing the letter squares.

28. "WHAT IS IT?" BOOK

The "What Is It?" book contains a series of sentences about some common materials and is "illustrated" with samples of the materials, pasted on the appropriate pages, and pictures. Here is the way our own copy appears:

COTTON CLOTH

(*A piece of cotton, and a piece of cotton cloth*)

This is cotton cloth.

It is woven from cotton thread.

We use cotton cloth for summer clothing.

SILK

(*Two samples of silk*)

This is silk.

Silk is woven in silk mills.

Ties are made of silk.

Hair ribbons are made of silk.

Dresses are made of silk.

WOOL

(*A garment cut out of a piece of blanket*)

This is woolen cloth.

Wool comes from sheep.

Woolen cloth is woven in mills.

Warm clothing is made from woolen cloth.

WOOD

(*A drawing of a bed and a wooden ice cream spoon*)

This is wood.

Wood comes from trees.

Furniture is made out of trees.

LEATHER

(*A drawing of a shoe and a piece of leather*)

This is leather.

Leather comes from cows.

Leather is used to make shoes.

PLASTIC

(*Back of the head of a toy doll*)

This is plastic.

Many toys are made of plastic.

Drinking glasses and dishes are made of plastic also.

COAL

(*Sample of a small piece of coal*)

This is coal.

Coal is found in mines.

Men dig for coal.

Coal keeps houses warm.

RUBBER

(*A rubber eraser and a piece of elastic*)

This is rubber.

Elastic is made out of rubber.

An eraser is made out of rubber.

Rubbers and overshoes are made out of rubber, too.

TIN AND STEEL

(*A sample of tin and steel taken from a can*)

This is tin and steel.

Tin comes from mines.

Tin is used for cans.

All steel would be too heavy for cans.

ALUMINUM

(*Sample of a child's toy dish made of aluminum*)

This is aluminum.

Aluminum is a metal.

Pots and pans are made of aluminum.

Aluminum is not a heavy metal.

Aluminum is a light weight metal.

BRASS

(*Sample of a brass foil used in handcrafts*)

This is brass.

Brass is made from copper and zinc.

Brass is a metal.

Some band instruments are made out of metal.

IRON

(*A piece of iron that came from a toy truck and a nail*)

This is iron.

Iron is a heavy metal.

Nails are made out of iron.

Iron is a very useful metal because it is so hard.

FUR

(*Samples of black and grey Persian Lamb, and a mink tail*)

This is fur.

Fur comes from animals.

Coats are made out of fur.

FELT

(*Drawing of a hat and sample piece of felt*)

This is felt.

Felt is made by pressing wood fibres.

Hats are made out of felt.

In this device the child can actually finger the material. He can feel the tex-

ture, whether it is light or heavy, rough or smooth, stiff or flexible, transparent or opaque.

This book has been very effective in reaching children who have reading difficulties but who have an advanced general knowledge. They feel there is nothing "babyish" about reading this book.

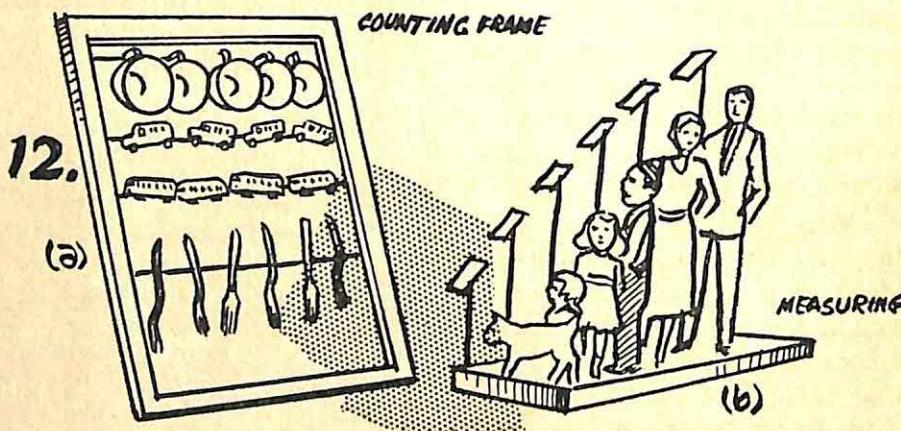
29. "WHAT IS IT?" BOX (See Fig. 11b)

This device is to be used for seat work and testing. Cover a paper egg carton

for the teacher to check how well the child has mastered the subject matter.

30. COUNTING FRAMES: 6-8 yrs. (See Fig. 12a)

We made some of our counting frames out of old 12" x 15" wooden picture frames, and used wire from discarded clothes hangers on which to string the objects. We strung four rows of ten objects on each frame. Holes were bored 3" apart on each side of the frame, so that



that holds a dozen eggs with a piece of poster paper. On the outside, print:

CAN YOU PUT THESE THINGS
IN THE RIGHT BOXES?

SILK COTTON WOOL IRON LEATHER
FELT ALUMINUM BRASS FUR WOOD

Put several small samples of each of these materials into two unmarked sections of the carton. Mark each of the ten other sections with a name of the material the child is to put into it.

The children use this box after they have read the "What Is It?" book. They turn to the "What Is It?" book if they forget the name of the material they are trying to place. This method makes it easy

the ends of the wire could be passed through and bent over securely.

The following are the objects we have used: little plastic cups (from a toy tea set); plastic automobiles; plastic forks; plastic bells with no clappers (formerly Christmas decorations); red plastic ducks (once window shade pulls); metal bells with clappers that ring as they move (from the broken bell instruments in our rhythm orchestra); sewing machine bobbins (painted red, yellow and green).

We tacked an envelope, made of 4½" x 12" oaktag, on the top of the frame. To make this envelope, fold a 9" x 12" piece of oaktag to measure 4½" x 12". In the center of one of the 4½" x 12" parts, cut a window 2½" x 10" leaving an inch frame all around. Seal one side and leave

the other open, notching the center.

Cut separate cards of oaktag 3" x 12". On each card write eight or ten addition or subtraction facts.

The children can put the card into the envelope, work out the stories they see in the window, using the objects on the frame as a guide in their counting and concrete illustration of the number facts.

When they finish one card, they can take it out and put in another card with different number facts.

31. ARITHMETIC PUZZLES: 7-10 yrs.

On one side of a 9" x 12" piece of oaktag, paste large colorful pictures. On the other side, write some addition, subtraction, multiplication, or division facts. Draw in red a form (a square, circle, star, etc.) around each answer, cut out these answer forms, and put them in corresponding, clearly marked envelopes, pasted to the bottom of the puzzle.

The child does the puzzle by inserting the correct answers in order to complete the numerical facts on the sheet.

All parts in red are removable. If the child inserts the right answer, and then turns his puzzle over, he will have completed, at the same time, a picture either of a football player, a skater, or some other interesting subject.

A. Addition Facts

$$\begin{array}{r}
 2 & 0 & 4 & 4 \\
 +2 & +0 & +6 & +5 \\
 \hline
 4 & 0 & 10 & 9
 \end{array}$$

$$\begin{array}{r}
 2 & 2 & 0 & 8 \\
 +5 & +3 & +1 & +0 \\
 \hline
 7 & 5 & 1 & 8
 \end{array}$$

$$\begin{array}{r}
 0 & 6 & 1 & 6 \\
 +3 & +0 & +1 & +6 \\
 \hline
 3 & 6 & 2 & 12
 \end{array}$$

$$\begin{array}{r}
 5 & 7 & 8 & 8 \\
 +6 & +6 & +6 & +7 \\
 \hline
 11 & 13 & 14 & 15
 \end{array}$$

The other side of this puzzle presents a picture of an ice skater.

B. Subtraction

$$\begin{array}{r}
 5 & 8 & 3 & 9 \\
 -3 & -4 & -1 & -8 \\
 \hline
 2 & 4 & 2 & 1
 \end{array}$$

$$\begin{array}{r}
 6 & 2 & 12 & 5 \\
 -3 & -1 & -6 & -2 \\
 \hline
 3 & 1 & 6 & 3
 \end{array}$$

$$\begin{array}{r}
 6 & 3 & 8 & 8 \\
 -2 & -2 & -0 & -7 \\
 \hline
 4 & 1 & 8 & 1
 \end{array}$$

$$\begin{array}{r}
 11 & 9 & 8 & 5 \\
 -6 & -1 & -1 & -4 \\
 \hline
 5 & 8 & 7 & 1
 \end{array}$$

When the child turns the puzzle over, he finds he has completed the picture of a champion swimmer.

C. Multiplication Facts

$$\begin{array}{r}
 3 & 9 & 6 & 2 & 4 \\
 \times 1 & \times 1 & \times 1 & \times 8 & \times 1 \\
 \hline
 3 & 9 & 6 & 16 & 4
 \end{array}$$

$$\begin{array}{r}
 9 & 2 & 5 & 8 & 5 \\
 \times 1 & \times 5 & \times 4 & \times 2 & \times 3 \\
 \hline
 9 & 10 & 20 & 16 & 15
 \end{array}$$

$$\begin{array}{r}
 4 & 2 & 2 & 2 & 3 \\
 \times 3 & \times 2 & \times 7 & \times 4 & \times 2 \\
 \hline
 12 & 4 & 14 & 8 & 6
 \end{array}$$

$$\begin{array}{r}
 2 & 9 & 1 & 4 & 3 \\
 \times 6 & \times 2 & \times 5 & \times 4 & \times 3 \\
 \hline
 12 & 18 & 5 & 16 & 9
 \end{array}$$

On the other side of this puzzle is the picture of a boat race.

D. Short Division Facts

$$\begin{array}{r}
 2 & 2 & 3 \\
 5)10 & 4)8 & 3)9
 \end{array}$$

$$\begin{array}{r}
 3 & 4 & 4 \\
 7)21 & 8)32 & 9)36
 \end{array}$$

$$\begin{array}{r}
 7 & 5 & 4 \\
 4)28 & 4)20 & 4)16
 \end{array}$$

$$\begin{array}{r}
 8 & 2 & 9 \\
 3)24 & 8)16 & 5)45
 \end{array}$$

$$\begin{array}{r}
 5 & 6 & 5 \\
 9)45 & 6)36 & 8)40
 \end{array}$$

The other side of this puzzle bears a picture of a cowboy "bustin' a bronco."

E. Fractions

$\frac{1}{2}$ of 10 = 5	$\frac{1}{3}$ of 9 = 3
$\frac{1}{2}$ of 20 = 10	$\frac{1}{3}$ of 27 = 9
$\frac{1}{2}$ of 4 = 2	$\frac{1}{3}$ of 18 = 6
$\frac{1}{2}$ of 100 = 50	$\frac{1}{3}$ of 30 = 10
$\frac{1}{2}$ of 50 = 25	$\frac{1}{3}$ of 90 = 30
$\frac{1}{2}$ of 80 = 40	$\frac{1}{3}$ of 12 = 4
$\frac{1}{2}$ of 48 = 24	$\frac{1}{3}$ of 24 = 8
$\frac{1}{2}$ of 16 = 8	$\frac{1}{3}$ of 36 = 12

On the reverse side is a picture of a baseball player.

**32. MEASURING CHART: 5-8 yrs.
(See Fig. 12b)**

This chart can be made in the form of a poster 24" x 18" or with cut-out figures. Its purpose is to show to children various heights measured in feet. Use the scale of 2" to represent 1'; for example, the dog is 2" tall; the baby, 4" tall; the little girl, 6" tall, etc.

Next to each object or figure there is a little pole with a card on the top that gives the height in feet.

33. MULTIPLICATION TABLE CHARTS

For a group of eight children, who were beginning to learn their multiplication tables, we made a multiplication tables chart to give the children a concrete idea of what the facts learned in their multiplication tables meant.

We discussed the groups of objects we could use to represent 1's, 2's, 3's, 4's, etc., up to 12's. We drew them on ditto paper and printed them on the duplicating machine. We then cut the groups apart, colored them, and assembled each chart as we studied a new table. We wrote the number facts at the left side and then pasted the groups to illustrate them on the right.

Our chart used little girls to illustrate the table of 1's; quarts of milk for the 2's; evergreen trees for the 3's; overshoes for the 4's; nickels for the 5's; cups for the 6's; birds for the 7's; stars for the 8's; ice cream cones for the 9's; dimes for the

10's; candles on a birthday cake for the 11's; and eggs for the 12's.

34. AN EDUCATIONAL FLAG PEG BOARD AND PUZZLE: 4-10 yrs. (See Fig. 13)

(Patent No. 2,529,628. Permission is hereby granted to teachers who wish to make and use this flag puzzle for the children in their classes. Persons wishing to manufacture this device for commercial use must obtain permission from the inventors, Morris P. and Miriam Pollock.)

An American Flag is cut out of plywood and painted. The blue field is really a peg board in which pegs that have stars on top can be inserted. The red and white stripes are cut out separately.

On the top of each peg is the abbreviation of one of the 48 states, the order in which it was admitted to the Union, and the date of admission.

On each of the red and white slats is a name of one of the 13 original colonies. These are not abbreviated.

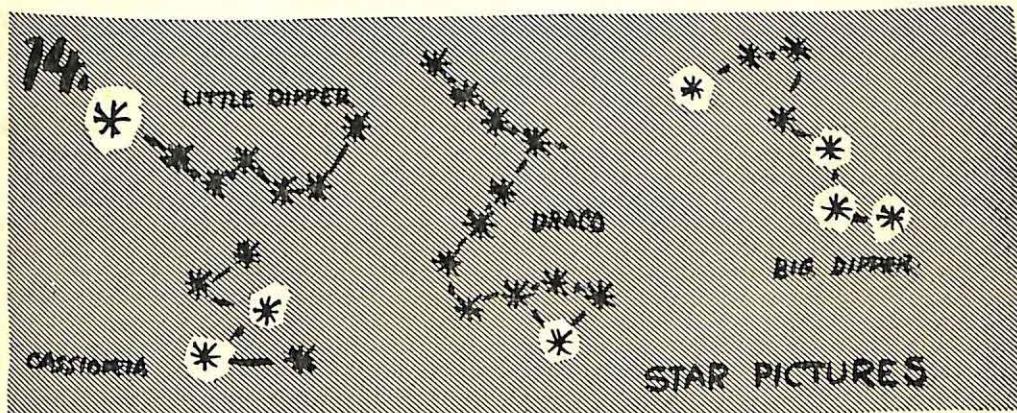
The children derive the following benefits from this device: *Motor Skills*,—(1) the kindergarten skill of putting pegs in a peg board, and (2) that of assembling a puzzle; *Factual Knowledge*,—(1) the component parts of the flag, (2) the abbreviation of the names of the 48 states, (3) the 13 original colonies, (4) a sense of time by arranging the dates of admission to the Union, (5) for younger children a numerical sense (counting 7 red stripes and 6 white stripes; counting 1-48 stars; counting 4 short red stripes and 3 short white stripes; counting 3 long red stripes and 3 long white stripes).

**35. STAR PICTURES: 9-12 yrs.
(See Fig. 14)**

On a piece of beaver board 15" x 20", painted blue, draw star pictures of Cassiopeia, the North Star, the Little Dipper, Draco, and the Big Dipper. Use white star symbols for each star, and gold for

13.

14.



the paths between the stars, to emphasize the patterns.

Then bore holes through the board where the stars are fixed, nail the board to the front of a box in which a 40-watt bulb, cord, and plug are attached. When the bulb is lighted, the stars "shine." The device is hung on the wall of the class room.

We wrote the following "stories" and made them up into a booklet to be used with the star devices.

(A) *The North Star:* The North Star is above the North Pole of the Earth. The North Star seems to stay in one place while all the other stars move around it. That is the way it appears to us on earth as we look at the heavens.

We use the North Star as a marker in studying the pictures that the stars make in the sky.

(B) *The Big Dipper*: There are seven very bright stars in the Big Dipper. Four of the stars make up the bowl, three of the stars make up the handle of the Big Dipper.

The pointers are the two bright stars in the front of the bowl of the Big Dipper. The pointers always point to the North Star.

(C) *The Little Dipper*: The Little Dipper has seven stars. They are not nearly as bright as the stars in the Big Dipper.

The end star in the handle of the Little Dipper is called Polaris.

(D) *Draco or Dragon*: Draco, or the Dragon as it is also called, is a winding line of stars between the Big Dipper and the Little Dipper.

This is the story they tell about Draco.

There once lived a very strong man called Hercules. He served his King by doing anything that the King asked him to. One day Hercules was sent to get one of the golden apples in the Garden of Hesperides. This garden was very far away, and the apple tree was guarded by a dragon.

Hercules asked Atlas, a tremendous giant, to help him, and Atlas agreed to do so.

Atlas was so huge that he waded right through the sea until he came to the Garden of Hesperides.

Atlas was so tall that the dragon could only see his feet and legs. The dragon lashed wildly at Atlas' feet and legs but his spiky tail could not hurt him. Atlas reached out his huge hand and picked not one but three apples before the dragon knew what was happening. Then Atlas just stepped out to the sea and waded back to Hercules, who was very grateful for this favor. Hercules carried the apples to his King.

Later the dragon was put up in the sky where he is to this very day, twisting and wriggling between the Big Dipper and the Little Dipper.

(E) *Cassiopeia*: There are five stars in Cassiopeia. They form an "M" in the summertime and a "W" in the winter-time. These stars form a chair, which is also known as Cassiopeia's Chair, or the Queen's Chair.

Ancient people made up this story about Cassiopeia.

Cassiopeia was a very proud and beautiful queen. She said that she was more beautiful than the sea nymphs. This made the nymphs very angry. They had their father send a dragon to destroy the people of Cassiopeia's land.

In order to save the people of her land, Cassiopeia had to give her only daughter to the dragon. The daughter, Andromeda, was chained to a rock so that the dragon could get her.

However, before the dragon came a young man, Perseus, happened to ride by. He fell in love with this beautiful girl. To save her, he killed the dragon.

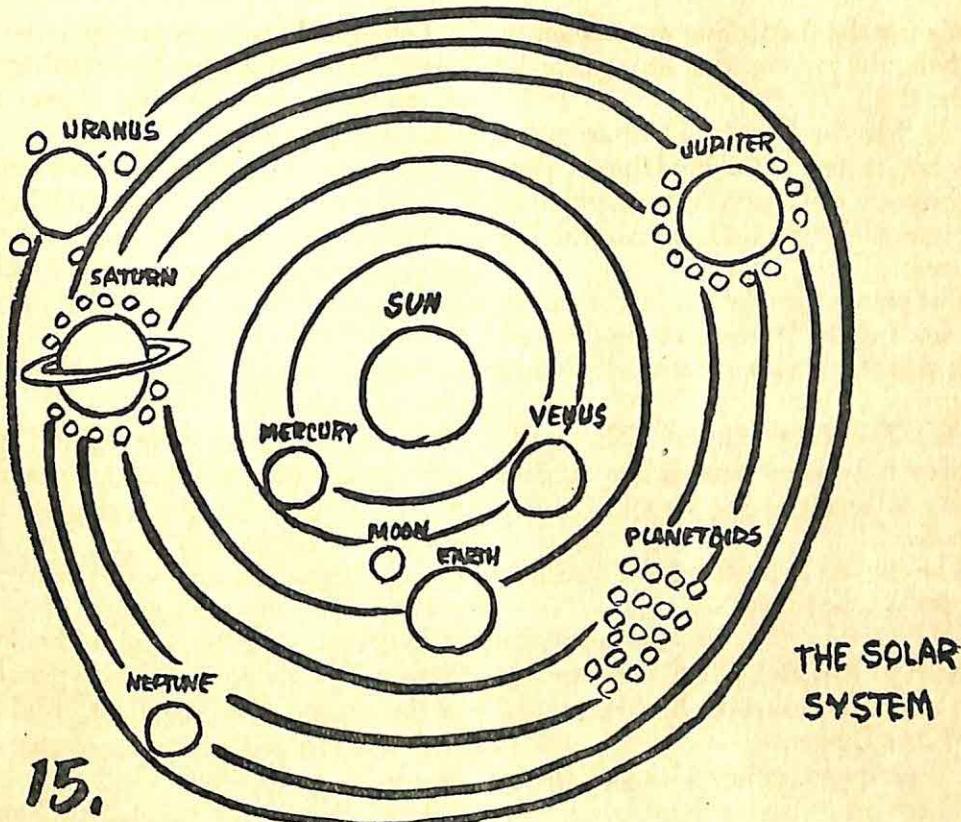
Later, when Cassiopeia died, she was placed up in the sky as a constellation. In the month of May, we can see her standing on her head as a punishment for her foolish pride.

36. THE SOLAR SYSTEM: 8-12 yrs. (See Fig. 15)

To illustrate the Solar System, paint a piece of beaverboard 15" x 20" a medium shade of blue, and then cut out circles to represent the sun and the planets.

Draw the orbits of the planets, using a different color for each, so that the children can visualize and trace with their fingers the path the planet takes as it goes around the sun. Print the name of the planet beside it.

On the back of this board, tape a set of Christmas tree bulbs, placing them so that each opening, representing a planet,



15.

is covered by a bulb. Make a back and two sides to fit the board so that it looks like a box. We thought it best to enclose it so the children would not be able to tamper with the bulbs. The device is hung on the wall.

It is a very popular device. It illustrates chapters of reading in science books which the young children do not otherwise easily understand.

37. "CAN YOU NAME THESE BIRDS?" (See Fig. 16a)

This electrical device was made to give the children some fun while learning to distinguish 10 well-known birds and read the names of 17 birds.

Two large pieces of plywood 30" x 36" are needed. On the first piece, make drawings of the birds; print the correct name and one or more incorrect names beside each picture; attach one doorbell buzzer at the left of the bird's name and

one or more doorbell buzzers at the right of the name; and cut out the owl's eyes.

On the upper part of the second board, mount a transformer and two sockets. Put two flashlight bulbs in the sockets. Place the sockets and flashlight bulbs so that they light up the owl's eyes on the first board. Mount a doorbell buzzer to respond at the proper signal.

On the back of the first board, run an electric wire from the button at the left of the picture of each bird to the button next to the bird's correct name. The incorrect bird names are not wired, and the buttons next to them are dummies. The wires which connect the birds and the correct names are wired to the transformer.

The object of this device is two-fold: the selection of names and of buttons, and hand manipulation. The child is supposed to press at the same time the button at the left of the bird and the button with

16. CAN YOU NAME THESE BIRDS?



"Who! Who!" says the OWL.
"Find the right name
for each bird and make
my eyes light up"

♂ BLUE JAY

♂ ROBIN

♂ OWL

♂ CANARY

♂ HUMMINGBIRD

♂ SPARROW

♂ BLUEBIRD

♂ CROW

♂ BABOLINK

♂ BALTIMORE ORIOLE

♂ HAWK

♂ CARDINAL

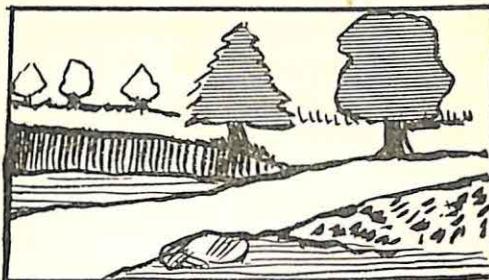
♂ EAGLE

♂ RED-WAISTED BLACKBIRD

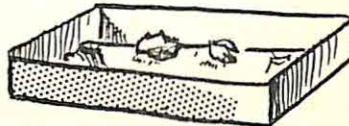
♂ MOCKING BIRD

♂ RED-HEADED WOODPECKER

♂ PARROT



WALK IN THE WOODS (b)



the bird's name. If he does this correctly, the owl's eyes light, and the doorbell buzzer rings, signifying that he has "named" the bird correctly.

This same principle may be applied to other subjects, such as animals, butterflies, trees, presidents of the United States, flags of various nations, etc.

38. A WALK IN THE WOODS (See Fig. 16b)

This remedial reading device is a valuable aid because the vocabulary of the story can be simplified as required, while the subject matter remains of more mature interest. Also, the length of the line of reading can be controlled, which aids the children to read in phrases rather than by single words.

There are three parts to be made for this device. The first is a background scene of a woodland in summer, printed on beaverboard 6" x 10".

The second part consists in the objects

mentioned in the story. These can be made of clay, or drawn and cut out of oaktag.

The third part is a 5" x 7" box which has a 4" window cut out in the center. Two dowel rods, 1" above and 1" below this 4" opening hold a scroll on which the story is typed.

Within the box are clay or oaktag representations of a tired little boy, sun, white pebbles, oak leaves, bluebird, frog, salamander, woodpecker, pine cone, pine needles, blueberries, two lily pads, and a water lily.

The child does this reading puzzle by carrying out the directions on the scroll. For example, after a few introductory sentences, the child is asked to find some blueberries in the box and to put them on the low bushes in the picture.

The child does both, and then rolls the scroll up to the next sentence, which asks him to find some leaves, etc.

When he has finished the reading on the scroll, he has completed a puzzle as well by having placed all the objects in their proper places on the background board.

This is the story:

Dear Friend:

To do this puzzle
you must read
one direction at a time.
Then you must do
what it asks you to.
If you will carry out
these directions carefully,
you will have a beautiful picture
to enjoy.

A WALK IN THE WOODS

Let us pretend
that it is a warm, sunny day.
We have finished
all our work,
so we will take
a long, slow walk in the woods.
Find some blueberries
in your puzzle box marked OBJECTS.
Now, don't eat them!
Put the berries
on the low bushes in the picture.
Find some leaves.
Put the leaves on the tree.
There is an oak tree in the picture,
so you must have
oak leaves to put on the oak tree.
Now, find some pine needles.
You will also find
a pine cone.
The pine needles and the cone belong
on that tall pine tree.
Put the sun up in the sky.
It is not quite noon, so
don't put the sun
in the center of the sky,
where it would shine
directly overhead.
Put the sun in the right sky.
Look at the birds.
Put the bluebird
near the nest in the tree.
Here's a woodpecker.
Put him on a branch
so that he can peck away
happily.

Can you find the brook?
Put the little brook
alongside the path in the road.
Put some pebbles in the brook.

See the beautiful water lilies.
Put them in the brook.

Put a frog on one of the
water lilies.

Put a salamander
near the brook.

Put a tired little boy
at the edge of the brook,
so that he can wash his tired feet
before he starts home again.

You have just completed
your reading puzzle
"A Walk In The Woods."
Have you enjoyed it?
If you have, then
take a friend along with you
the next time you take a walk.

You will both get
double enjoyment
out of your
reading adventure.

39. READING WHEEL: 7-9 yrs. (See Fig. 17b)

This device, especially helpful with children having reading disabilities, consists of two discs 8" in diameter, made of oaktag of contrasting colors. The top wheel may be made of a dark blue or green; the bottom wheel, of yellow, natural or orange. The top wheel has $\frac{1}{4}$ " spokes about 1" apart, and a $1\frac{1}{2}$ " window 1" from the top edge.

On the bottom wheel, 1" from the top, print nine or ten words associated with a subject, for example:

Farm Animals Wheel: lamb, calf, cow, pig, dog, cat, goose, horse, duck, hen.

Food We Get on the Farm Wheel: milk, eggs, butter, cheese, tomatoes, potatoes, peas, beans, apples.

At the Circus Wheel: bareback riders, seals, clowns, bands, ringmaster, trapeze, acrobats, dancing bears.

Animals at the Zoo Wheel: tigers,

leopard, parrot, snake, giraffe, buffalo, lion, monkey, zebra, bear, elephant.

Birthday Wheel: fun, balloons, cake, candles, Happy Birthday, songs, games, years old.

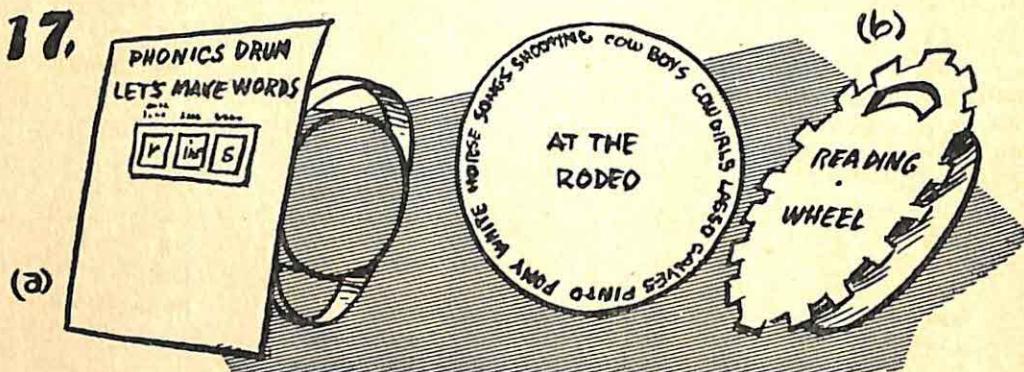
Building Wheel: museums, houses, apartments, stores, churches, airport, bus station, railroad station, garage, movies.

Machines Wheel: elevator, dump truck, cement mixer, grader, steam shovel, bulldozer, digger.

cut in an oatmeal box three $1\frac{1}{2}$ " square slits, like windows.

One inch above and 1" below each window we made narrow $1\frac{1}{2}$ " slits. We then cut three 1" x 12" strips of oaktag. On the first strip we printed the beginning sounds of words in one of the families. On the second strip we printed the family letters, and on the third we printed the ending sounds, such as "ing," or "'s," or "ed."

17.



At the Ice Capades Wheel: ice skates, skaters, music, rhythm, colored lights, stories, clowns, figure 8's, costumes.

At the Rodeo Wheel: white horse, songs, shooting, riding, cowboys, cowgirls, lasso, calves, pinto pony, "Yi-Pee!"

The two wheels are fastened in the center with a long paper fastener. Then one wheel or the other is moved, revealing the use of the window. The child reads the little word as it appears in the window of the top wheel.

40. PHONICS DRUM: 6-8 yrs.

(See Fig. 17a)

"Let's make words," we say to the children.

This little device is beneficial to children who need help in phonics and an understanding of word structure.

The drum is most effective if it can be made out of a round carton or cardboard tube 15" in diameter. In this device we

We threaded the first strip through the first slit, so that the letters appeared in the little window. The same was done for the second and third strips. All the strips were fastened in back so that they formed rings.

The child uses this drum by rotating the strips so that he forms the words in the various families.

If a piece of yellow oaktag with a large window 5" x $1\frac{1}{2}$ ", is glued on the front of the box, it helps to focus the eyes directly on the words.

Words are broken up for him so that he becomes aware of an initial sound, a family, and an ending.

Any number of phonetic families can be taught this way by making new oaktag rings.

We do not use this drum until the child is reading books of a second grade level. He should have a reading vocabulary of approximately 150 words. If he is

so equipped, he will understand the formation of the words more easily, will recognize some of the families of words, and will get more "play" out of this device while he is learning the mechanics of words. All these factors will enable him to sound out independently the new words he finds in his reading.

The following families of words can be made up in the strips already mentioned for this "Phonics Drum":

A. THE EASY FAMILIES

(1)		(2)		lot (lots)
<i>an</i>		<i>ap</i>		shot (shots)
man pan (pans)	cap (caps)	rap (raps)		
ran can (cans)	map (maps)	lap (laps)		
tan than	tap (taps)	nap (naps)		
fan (fans)				
(3)		(4)		
<i>ad</i>		<i>ag</i>		
had	rag (rags)			
sad	tag (tags)			
Dad	wag (wags)			
bad	bag (bags)			
mad	drag (drags)			
(5)		(6)		
<i>am</i>		<i>ell</i>		
ham (hams)	tell (tells)			
jam (jams)	bell (bells)			
Sam	well			
	fell			
	sell			
	shell (shells)			
(7)		(8)		
<i>et</i>		<i>ed</i>		
get (gets)	red			
let	fed			
met	bed (beds)			
pet (pets)	shed			
set				
wet				
(9)		(10)		
<i>eg</i>		<i>ill</i>		
beg (begs)	fill (filling)			
leg (legs)	bill (bills)			
egg (eggs)	will (willing)			
	mill (mills)			
	till			
	pill (pills)			
	Bill			
	hill (hills)			
(15)		<i>op</i>		
		hop (hops)		
		pop (pops)		
		top (tops)		
		shop (shops)		
		drop (drops)		
		stop (stops)		
		chop (chops)		
(17)		<i>ob</i>		
		job (jobs)		
		rob (robs)		
		Bob		
		sob (sobs)		
		cob (cobs)		
(18)		<i>un</i>		
		run (runs)		
		gun (guns)		
		sun		
		fun		
		bun (buns)		
(19)		<i>ug</i>		
		bug (bugs)		
		dug		
		hug (hugs)		
		rug (rugs)		
		jug (jugs)		
(20)		<i>um</i>		
		gum (gums)		
		hum (hums)		
		drum (drums)		
		plum (plums)		
		jump (jumps)		
(21)		<i>ut</i>		
		but		
		cut (cuts)		
		nut (nuts)		
		shut (shuts)		
(22)		<i>ub</i>		
		rub (rubs)		
		tub (tubs)		
		cub (cubs)		
(23)		<i>up</i>		
		cup (cups)		
		pup (pups)		

B. THE HARDER FAMILIES

(1)	(2)
ee	ai
seek (s ee k)	hair (h ai r)
deep (d ee p)	pair (p ai r)
feed	fair (f ai r)
see	chair
need	nail
three	jail
peek	pail
seen	tail
week	paid
feel	laid
(3)	(4)
ea	ake
dear (d ea r)	make (m ake s)
hear (h ea r)	bake (b ake s)
near (n ea r)	take (t ake s)
meal	rake (r ake s)
real	sake
meat	lake
wheat	cake
teach	shake
peach	
reach	
read	
clean	
leap	
leak	
(5)	
ay	
play (pl ay s)	
say (s ay s)	
day (d ay s)	
may	
way	
hay	
lay	
gay	

41. "LET'S TAKE A TRIP": 8-12 yrs.
(See Fig. 18)

By means of a large carton, 18" x 48", painted light blue, which we hung on a wall, we made a "Travel Game" that gave an opportunity to increase and to apply the children's knowledge of time, direction, temperature, money, and the reading of a timetable.

We divided the surface of the carton into five 7" sections.

On Section I we printed PLACE — to and from.

On Section II we indicated TIME — and made a clock with movable hands to fit into this section.

On Section III was DIRECTION — and here we placed a chart designating N-S-E-W, and a compass needle that can easily be turned.

Section IV represented TEMPERATURE, expressed by a paper thermometer with a "mercury" line of red paper that can be moved up and down to indicate the degrees of temperature above and below 0.

On Section V we printed HOW MUCH DOES IT COST? and placed a drawing of coins, a penny, a nickel, a dime, quarter, half-dollar and a bill.

We put a black window shade 36" x 48" at the bottom of the carton. We then divided it into five sections so that each section comes under the heading above it on the carton.

In Section I, we printed BOSTON TO WELLESLEY, BOSTON TO STONEHAM, etc., choosing as destinations the cities and towns where the children lived.

In Section II (we checked this information with the railroad) we wrote the time of trains leaving Boston and the time of their arrival at the destination. We chose an A.M. and a P.M. train for each place.

Section III represents the direction from Boston, and we drew a little map covering the area.

Section IV provides for temperature. We left it blank for the children to fill in by consulting the outside temperature on our thermometer or the weather report in the newspaper and by learning from radio or television.

In Section V we put down the exact fare from Boston.

BOSTON ANDOVER

10:15 a.m.	11:03 a.m.	N	95¢
3:55 p.m.	4:25 p.m.		

BOSTON LAWRENCE

10:15 a.m.	11:09 a.m.	N	\$1.07
3:28 p.m.	4:26 p.m.		

BOSTON LYNN				
9:15 a.m.	9:35 a.m.	N.E.	49¢	
BOSTON NEWTON				
10:15 a.m.	10:31 a.m.	W	28¢	
2:05 p.m.	2:22 p.m.			
BOSTON NEEDHAM				
8:39 a.m.	9:10 a.m.	S.W.	59¢	
12:20 p.m.	1:00 p.m.			
BOSTON WELLESLEY				
10:15 a.m.	10:52 a.m.	S.W.	58¢	
2:05 p.m.	2:50 p.m.			

One child plays he is the ticket agent, and another, the conductor. We made little black conductor caps for them to

York, Boston to Miami, Boston to Chicago, etc.

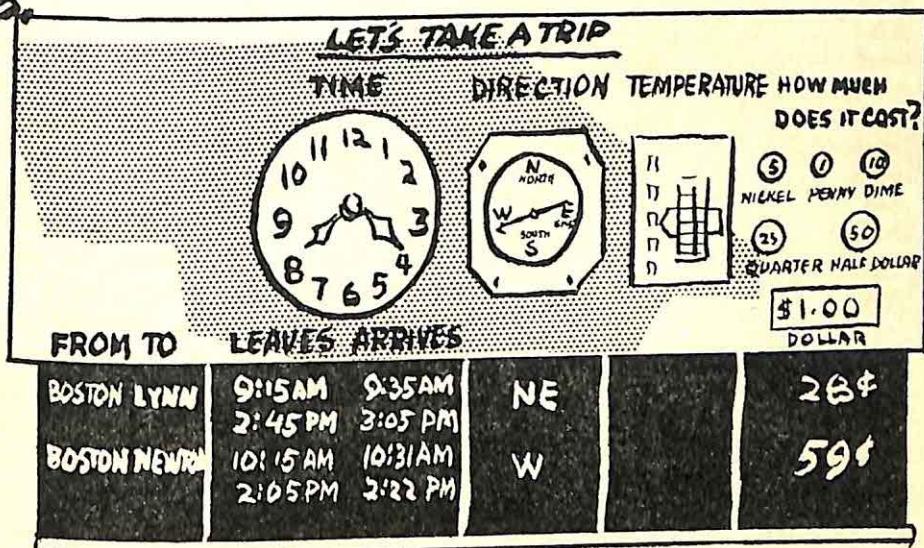
The benefits of this device are evident. It has stimulated a great deal of natural play and provided an opportunity to apply arithmetic knowledge to life situations.

42. ASSEMBLING A WATCH: 7-10 yrs. (See Fig. 19a)

This device uses color as an aid in the teaching of telling time.

To teach the reading of time is a difficult task, and to master this reading is

18



wear. The conductor stands at the right side of the game and the ticket agent on the left. The passengers line up in front of the conductor. They tell him their destinations, and he must be able to answer, by consulting the timetable and adjusting the clock, compass and temperature, all the questions the passengers ask. Then each passenger goes to the ticket agent, asks the fare, and must make change (using toy money) in payment.

To continue interest in this game, after they have mastered the local ones, we pick more distant places — Boston to New

equally difficult for the children. It takes them much longer to learn to read time than it does normal children. It may require some of these youngsters as long as a year to master it, for they learn and then they forget, they re-learn and forget again, before they retain this knowledge and make it a part of their everyday experience.

Our watch, which we hung on the schoolroom wall, serves as a source of reference.

After we have explained how our watch works, we help each one to assem-

ble a play watch that he can use in school or take home. When the parents ask if the child can make another one for a younger sister or brother, we grant this request very willingly, for the more watches he makes, the faster he will learn and retain the principles of telling time.

To make materials for this watch, cut a circle $7\frac{1}{2}$ " in diameter out of yellow oaktag. Cut a half circle $7\frac{1}{2}$ " in diameter out of blue poster paper. Paste the blue half circle on top of the left-hand portion of the yellow circle so that the diameters coincide. Print the word OF on the blue half; PAST on the yellow half; and the

$\frac{1}{2}$ " tabs, attached as with the smaller circles.

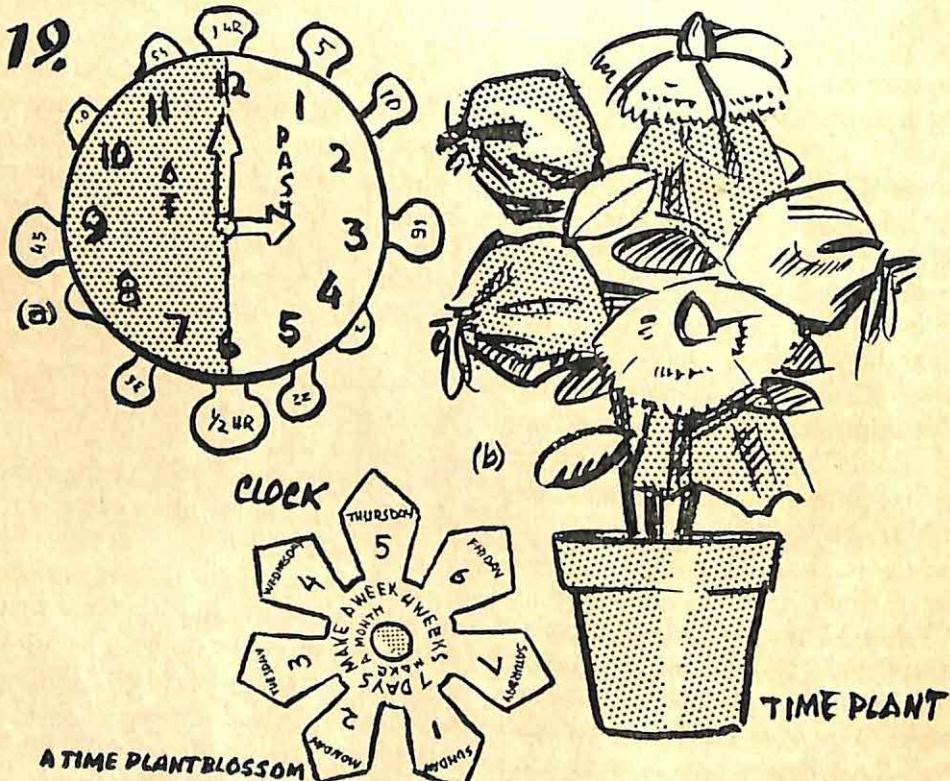
On the eight 1" keys print:

5 minutes past	5 minutes of
10 minutes past	10 minutes of
20 minutes past	20 minutes of
25 minutes past	25 minutes of

On the $1\frac{1}{2}$ " keys print:

15 minutes or quarter past
30 minutes or half past
15 minutes or quarter of

Punch a hole near the bottom of the small key tab reading "5 minutes past" and a corresponding hole near the figure 1 on the watch face. Fasten the tab to



hours of the clock consecutively, beginning with 12.

Out of yellow oaktag cut eight "keys," each consisting of a 1" circle and a 1" x $\frac{1}{2}$ " tab, the circle to be superimposed at the end of the narrow part of the tab.

The next step is to cut out three larger keys $1\frac{1}{2}$ " in diameter and having 1" x

the watch with a $\frac{1}{4}$ " brass paper fastener. Punch all the tabs and fasten them to the corresponding numbers on the watch.

Cut out of orange oaktag a small watch hand 2" x $\frac{3}{4}$ " wide and, out of gray oaktag, a larger hand $2\frac{1}{4}$ " x $\frac{3}{4}$ " wide. Fasten these hands to the center of the watch with a paper fastener. Place the orange

or hour hand on top so that it can be manipulated more easily.

To the head of the watch, attach a round tab resembling a winding stem. Punch a hole at each side so that you can knot a loop of guimpe through them and hang the watch on the wall.

A little "trick" we use helps the children to place their watch figures easily. We ask them to write first the 12, then the 6, then the 3 and the 9. Then they have less difficulty in placing the 1 and 2 between the 12 and 3, the 4 and 5 between the 6 and 9, etc.

43. A TIME PLANT: 6-9 yrs.

(See Fig. 19b)

We "planted" in a clay flower pot some plastic-covered paper flowers, each flower telling a story about the measuring of time.

Flower #1 has 60 petals (like aster petals), numbered 1-60. In the center of the flower, there is the story: "60 seconds make a minute." On the green leaves of this flower there are pictures of a wrist watch and a pocket watch.

Flower #2 also has 60 petals. The story is: "60 minutes make an hour—Bong! Bong! Bong!" The green leaf on this flower has printed on it: "Winter—Dec. 21 to Mar. 21."

Flower #3 has 24 large petals—12 yellow (which represent daylight and A.M.) and 12 purple (which represent night and P.M.). Each petal is labeled an hour from 1 o'clock A.M. to 12 o'clock midnight. The story is: "24 hours make a day." This flower also brings in the terms "sunrise," "sunset," "midnight," and "noon," which are printed in the center of the flower. The green leaf on this flower bears the words: "Autumn—Sept. 22-Dec. 21."

Flower #4 has 7 petals, each one bearing the name of a day of the week, and in the center appears the story: "7 days make a week. 4 weeks make a month."

One leaf bears the words: "Summer—June 21-Sept. 22." On another leaf is the picture of a mantel clock.

Flower #5 has 31 numbered petals. In the center there is the story: "28 days make a month." On petal 28 we have the words "February except—;" on petal 29—"February in Leap Year"; on petal 30—"April, June, Sept. and Nov."; and 31—"Jan., Mar., May, July, August, Oct., and Dec." On one leaf it says: "Spring, Mar. 21-June 21." The other leaf has a picture of an hour candle such as was used by the Anglo-Saxons to indicate time. Their candle was marked with horizontal stripes, and the burning time of the candle between these stripes was one hour.

Flower #6 has 12 petals and the story—"12 months make a year." Each petal bears the name of a month and a symbolic picture: January—a snow man; February—a patriotic shield; March—kites and balloons; April—tulips; May—a wreath for our heroes; June—a sailboat; July—a Liberty Bell; August—a ball, bat and a sand pail; September—a red schoolhouse; October—a pumpkin; November—a Pilgrim; and December—a Santa Claus.

On one green leaf we have the drawing of a sundial. On the other green leaf we have an hourglass.

Each one of these flowers is encased in a plastic cloth covering and can be closed into a bud by drawing a yarn cord about it. The colorful plastic keeps this device clean and thus enables us to preserve it for testing the children on time facts which they have learned.

The Time Plant has proved to be an interesting and very successful device to teach the various ways, past and present, of measuring time.

44. CLOCK GAME

We made up this little game to help the children read Roman numerals I—

XII, to associate the Roman numerals with the figures we use daily, to be able to count the number designated by the Roman numerals.

This game is a combination of baseball and croquet. We set out 12 croquet wickets about 18" apart. On the top of each wicket we clip a 4" x 6" card. The cards are numbered I through XII. On the reverse side of the cards we write the corresponding Arabic figures 1—12. A croquet ball, a mallet, a cymbal, and a rhythm stick from the rhythm band are needed.

The game is played with two teams. Each team continues to play until it has three failures; then the other team comes up to play. An inning is completed after both teams have made three outs.

We divide the children into teams. They generally decide to give their teams names, such as "The Yankees," "Red Sox," etc. Each player is given a number. Players 1, 3, 5, 7, 9, etc., are to hit the ball through the wickets with the croquet mallet. Players 2, 4, 6, 8, 10, etc., are to strike the number designated on the top of the wicket with the cymbal and stick.

The striker stands next to the one who is to hit the ball.

If a child gets his ball through all the wickets, and his partner, the striker, hits the correct number of strokes each time, they earn 12 points for their team.

If the striker does not hit the correct number of strokes, or the other player does not hit the ball through the wicket, it is counted as an out, and the next two players on the team come up.

Five innings make one game, and total scores are kept.

There is a great deal of active participation and fun in this game. In addition to the hitting of the ball and the striking, all the other players count out loud as they wait their turn.

The teacher must keep score, preferably in an obvious place like a movable blackboard if the game is played outdoors.

If the game is played indoors, the spokes of the wickets can be inserted into 3" spools, which are to be bought at a woodworking shop. The spools steady the wickets so that they are less easily knocked over.

CHAPTER X

INDIVIDUAL HANDWORK AND GROUP PROJECTS

MANY teachers are hesitant about including handwork in their programs. They feel that they do not have enough time for it, or do not have sufficient artistic ability, or do not have the necessary space in their classrooms, or do not have the funds to carry on expensive projects.

None of these need be true. Handwork has always had a place in our busy schedule, and at little expense and with average aesthetic judgment we have conducted a program which has formed an integral part of our academic work yet has not crowded our limited space and time.

Handwork can be correlated with all tool and social subjects in ways that add much interest to class study. For example, it affords a wonderful opportunity for making arithmetic "alive" through application of arithmetical facts to the measuring involved in each project. The children must put to use their knowledge of addition, subtraction, multiplication, division, and even fractions, as they work out the details of their projects.

One need not be an artist to teach handwork. We are all endowed with a certain degree of artistic expression. We know whether a design has balance, whether colors harmonize, whether form and function are one.

In doing the handwork projects, the children have an opportunity to apply art principles learned earlier to media other than pencil, crayon, or paint. Arranging designs on glass or wood, for example, gives them a means of using in a simple way what they have been taught in art class.

Often, when the child is handed a piece of new material, he asks, "What is this? Where does it come from?" We need no better opportunity to lead him to

the story about this material in an encyclopedia or other reference book. We generally have the child read the article while the rest of us are preparing the project. Then, when we can stop for a few moments, we all listen to his account of what he has read. In this way, the child gains extra reading, and the class a little geography, or history, or science. Sometimes the children volunteer to write short compositions on their projects, so that they also have spelling, writing, and English correlated with their handwork.

Even character development is benefited. Often the child will exclaim as he is working on his project: "I guess I'll give this to my little sister!" or "I'm making this for my mother. I think I'll make one for Grandma, too." The thoughtfulness that is derived from making something with hands and heart is of great value in character education.

Last of all, it is hardly necessary to mention the development of hand coordination and other physical skills, whether the work is sewing, lacing, hammering, painting, or even just punching holes.

In planning a handwork program, the teacher should understand that it need not be carried on every day, nor even once a week, in order to be successful. Some teachers find it best to take a long range view of their year's work by arranging for a few projects only, to provide gifts for the children to take home on vacation or special holidays,—Thanksgiving, Christmas, Washington's Birthday, Easter, Mother's Day, Father's Day,—or for special birthday gifts or remembrances for sick classmates.

Usually, a little planning will enable the teacher to allow an hour and a half a

week for handwork. It is best to schedule the program for the middle of the week,—i. e., Wednesday afternoon,—when it can sustain interest in the entire academic work of the week. There is little tension in the classroom during this period, for the children know that there will be a 15 minute period assigned for explanations and questions and for the choosing and distributing of materials; an hour to measuring and doing the project; and another 15 minutes for putting materials and projects away and for cleaning up. The teacher should insist on the proper storage of handwork materials and on a clean schoolroom when the class is over.

If it is properly planned, a handwork program should cost very little money. There are many things that little hands can make from discarded materials. Pieces of cloth, wood, felt, oilcloth, beads and buttons, left-over paint, scraps of yarn, plaster of Paris,—all these can be transformed into useful gifts by willing hands, a thoughtful head, and a generous heart.

Old felt hats are most valuable handwork material, for they can be cut, sponged, and pressed, and lend themselves to the making of a variety of useful items. We are always canvassing for discarded hats. For many other projects, torn plastic bathroom curtains can be used,—for bags, booklets, kerchiefs.

A few days before we start a new project, we announce to the class that we shall need certain materials for our next handwork period, and we list them on the board. As the children bring them in, we check off each item and write the child's name against the list. One corner of the room can be assigned for neat storage. By Wednesday, we usually have everything we need.

The project itself should be judged by several criteria:

(1) Is the assignment within the

child's comprehension and ability? If it is too complicated, he will become frustrated, just as an adult does when he is faced with a task he is unable to do.

(2) Is the project too simple, so that it is an insult to his intelligence and ability?

(3) Does the project interest him? Can he have fun doing it?

(4) Does the project provide an opportunity for him to become acquainted with new materials? With new tools? Is it a new experience for him?

(5) How much of the work does the child do for himself? It is of little value if the teacher must contribute more than the pupil.

(6) Can the project be used after it is completed?

The following notes are added for the benefit of student teachers and young instructors who have not yet had sufficient contact with these children to judge their relative abilities.

Many people are under the impression that children who are bright in academic work are very poor in handwork, and that youngsters who are poor in academic work are gifted in the use of their hands. Nothing could be further from the truth.

We have had children who were good students and who also were able to make exquisite things requiring skills beyond their years. We have also had many youngsters who were poor pupils yet who had to work very slowly on handwork projects suited for much younger children. A bright child will usually add features to enhance his project, will show more imagination and individuality, will demonstrate greater skill with the tools and materials.

The important fact to remember is that in judging the success of a handwork program, perfection should not be the standard for retarded children. Pride in workmanship, development of motor skills, artistic expression, thoroughness,

individuality, and above all, utility should be the desired ends.

Through the years we have planned and carried out many handwork projects, some of them individual, others for the group. This and the next chapter are devoted to those of greatest interest to the children, combined with moderate cost and minimum planning.

1. ELEPHANT REMINDER: 5-7 years. (See Fig. 20b)

This and the next project are made from remnants of a new material called "plastic simulated leather." The children love elephants second only to monkeys, but the cutting out of the elephant pattern lends itself better to immature ability than does that of the monkey. No matter how crudely they cut the elephant, whether the trunk comes out long or short, or the legs are stumpy or long, the result still looks like an elephant.

The first project is an elephant with a pad and calendar that serves as a reminder. The project is a very simple one, for it requires no sewing, just cutting and stapling.

The elephant is about $9\frac{1}{2}$ " x 8". Traced in profile from an oaktag pattern, it is cut out of leather. The ear is cut from a contrasting color.

The ear is then stapled to the head. Under the ear, cut two vertical slits, about $\frac{3}{4}$ " long and $\frac{1}{2}$ " apart. These slits are made to hold a pencil.

The calendar is glued and stapled to the center part of his body.

Two horizontal slits, the width of the cardboard backing of the paper pad (in this case $2\frac{1}{4}"), are made about an inch apart. These are to hold the memo pad securely in place. On the first page of the pad print AN ELEPHANT NEVER FORGETS.$

Last of all, staple a 12" piece of ribbon on the head and on the back, so that the Elephant Reminder can be hung on the wall near a telephone.

This project delighted some of our little people so much that they decided not to part with it. They carried it around like a handbag, and enjoyed writing on their pads and consulting their calendars.

2. ELLA, THE ELEGANT ELEPHANT, A STUFFED TOY: 5-7 yrs. (See Fig. 20a)

This project requires cutting, bead work, lacing and stuffing.

First, trace and cut out two elephants $9\frac{1}{2}$ " by 8".

Using odd beads and a few pearls from a broken necklace, sew them on the back of the elephant, to look like a colorful blanket. Then sew a few pearls on his forehead for added decoration, and two large blue buttons for eyes.

Using a leather punch, make holes, about $\frac{1}{2}$ " apart, around the edge of the entire elephant. Then the holes are laced with yellow plastic guimpe, starting at the tail and continuing around the back and the trunk. Children will lace with ease if you will cut the end of the guimpe to a point.

Stuff the body with cotton batting after lacing the entire trunk. Then, as you finish lacing the left side of each leg, stuff it, and continue lacing around to the tail.

Both these projects can be made out of oilcloth or felt if the handwork budget does not allow for more expensive material.

3. NEW USES FOR OLD GLASS JARS

Grandmothers and Aunts like to be remembered occasionally with useful gifts, just as much as Mothers do. Easter and Mother's Day are opportune times to express appreciation for their many kindnesses.

The following are two projects we made out of discarded jars. One is a decorative plant tray, and the other a useful sewing caddy.

A. Flower Tray: 6-12 yrs. (See Fig. 21c)

Paint three small glass jars of the same size—we used baby-food jars—a pastel color. When they are dry, plant a sprig of ivy or philodendron in each jar. Set them in the sun, and water them each day until the rest of the project is completed.

Braid three 18" strands of reed, leaving two inches free at each end. We tied raffia two inches from the end to keep the center braid from unraveling.

Fill a shallow box or carton (large enough to hold the three jars) with wet plaster of Paris.

Insert the ends of the braided reeds into the wet plaster of Paris, on opposite sides of the carton, to form a handle.

Next, put the three jars with the plants into the wet plaster, setting them in as deeply as possible, so that the plaster forms a little cup around the base to hold each jar securely.

Paint the outside of the carton a color that contrasts with the jars, and the reed handle the same color as the jars.

We used light pinks and yellows for our jars, and dark green for the bases. The plaster of Paris is left white and should be shellacked to keep it clean.

B. Handy Sewing Caddy: 6-12 yrs. (See Fig. 20c)

This useful gift can be made from an empty peanut butter jar.

Paint the outside of the jar a medium green. When it is dry, dip ear swabs into

white paint and into pink paint and with them make polka dots on the jar.

The top of the jar is made into a pin-cushion. At intervals, using a can opener, punch ten holes around the rim of the cover and about $\frac{1}{4}$ " from the edge.

The next step is to cut out a piece of green corduroy about one inch larger than the cover of the jar. Make a small ball of cotton batting and put it between the metal cover and the green corduroy. Pin the corduroy in place with paper fasteners, inserting them in the ten holes.

Make a pink elastic band around the center of the jar, fastening the ends with paper staples. This is an excellent place to keep a tape measure and scissors, for the elastic grips them firmly.

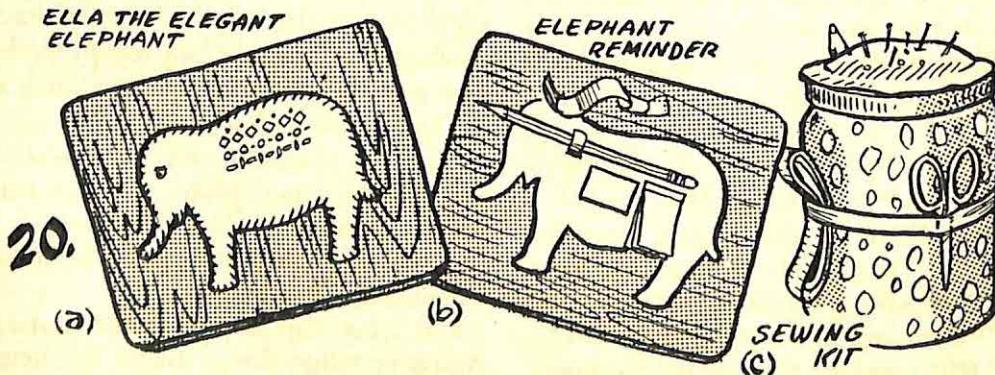
The inside of the jar is for buttons and thread.

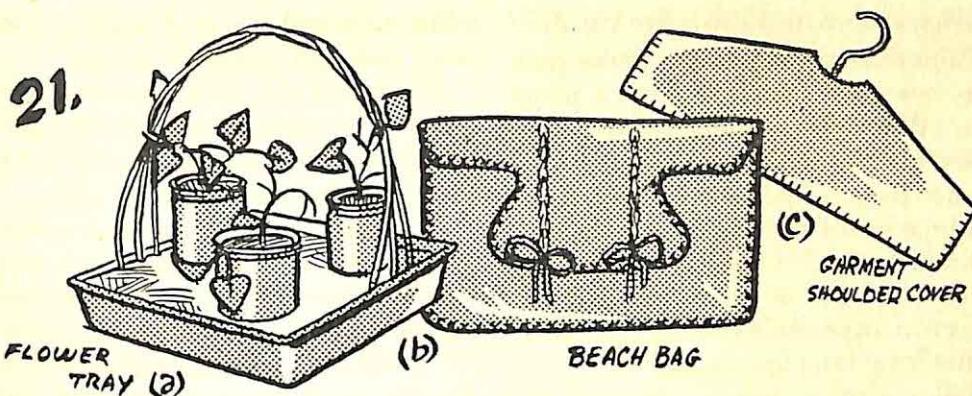
This handy sewing caddy keeps all the sewing essentials together, pins and needles on the top, tape measure and scissors at its sides, and buttons and thread in the inside.

4. PLASTIC CLOTH HANDWORK PROJECTS

The following projects were made by a group of mentally retarded children ranging in chronological age from 9 to 15, and in mental, 7 to 12. The boys were just as interested in making these articles as were the girls. Since there is no fine sewing involved, the boys did not feel they were abusing their manly dignity.

Their little hands find this plastic ma-





terial much easier to work on than cloth. When the plastic is put down on the work table, it stays in place. It does not bunch up or twist the way cloth does under inexperienced hands. If a child has a great deal of difficulty, we put his project on a large sized blotter.

The children must measure, rule, cut, sew, and decorate each bit of the work by themselves. Because these projects are simple, the work is completed in a few lessons. In this way the children do not lose interest nor become discouraged as they do when they have undertaken a task beyond their ability.

A. Plastic Baby's Bag or Plastic Beach Bag: 7-12 yrs. (See Fig. 21b)

Since there are many girls, from the ages of 10 to 14, who are earning extra money by taking babies for airings in the afternoons and by being "baby sitters," they enjoy making this useful article as a

gift for their little charges.

The materials required are: one piece of plastic cloth 10" x 15"; one piece of plastic cloth 20" x 15"; pink and white crochet or embroidery cotton; a stapler; a needle.

The 10" x 15" piece is used as the side part of the bag. We shall call it A and the other piece B.

Sew A onto B, using pink and white cross stitches. To make the stitch, start an overcasting stitch with pink thread at the right side of the bag. When you have stitched all around the bag, including the flap, start your white overcasting stitch at the left, crossing each pink stitch.

At 9½" from the left side, draw a straight line and make pink basting stitches about $\frac{3}{8}$ " on it. Then make a white basting stitch in the spaces between the pink stitches.

Cut six strands of pink thread and six strands of white thread about 30" long.

Separate them so that you have three pink and three white in each braiding strand. Knot these threads about 4" from the end, and braid, finishing with another knot about 4" from the opposite end.

When you have these braided strips finished, staple them to the flap, at 3" and 7" from the bottom of the flap. Staple the braid also on the inside part of the bag at 2" from the bottom.

In the large pocket, put a few sheets of aluminum foil, which is waterproof and excellent for wrapping the wet diaper in.

In the smaller pocket, put some paper handkerchiefs and a few safety pins, pinned on a piece of felt.

One of our girls said that she wanted to use her bag as a beach bag to hold her small towel and a few other things. It proved to be quite practical for that, as well as for underwear and sox.

B. Plastic Clothes Protector: 7-12 yrs. (See Fig. 21c)

Trace two plastic covers in the general shape of a clothes hanger, about 6½" x 18".

Using a blanket stitch, sew the sides together, leaving a 4" opening at the top for the hook of the hanger. Then sew blanket stitches around the front and back pieces, and decorate with decal transfers.

C. Waterproof Kerchief for Rainy Days or the Shower: 7-12 yrs. (See Fig. 22a)

Cut out a triangle 36" x 26" x 26". Using a spool or some other round object as a guide, trace half circles around the 26" edges. We used the metal spool from a discarded adhesive plaster roll.

For the children, yellow chalk is the easiest and best marker. A soft lead pencil can be used, but the lines may be indistinct.

Cut the scallops along the 26" edges.

Decorate with decal transfers, which give amateurish work a more finished

appearance. Children love to use these transfers, and you will be surprised how well and how carefully they can apply them.

D. Three Little Books: 7-12 yrs. (See Fig. 22b)

With the small pieces of plastic cloth left, the younger children can make these three little books:

One book is for needles, and has a few pins and needles on an inside piece of felt.

Another book is for stamps. It has two pages of aluminum foil to keep the stamps from sticking.

The third book is for telephone numbers. There is a listing of the important numbers that all children should know.

The edges of the books are scalloped. The children were greatly amused when we used a lipstick case as a guide for our half circles. The inside pages are sewn with bright yarn or cotton.

5. CHILD'S ROUND HANDBAG: 9-12 yrs. (See Fig. 22c)

This handbag is made from an oatmeal box, plastic, leather, cotton roving, and metallic string.

With brightly colored metallic string saved from Christmas present wrappings, and some cotton roving, you can weave an attractive handbag for a little girl.

Using an oatmeal box as a base, make twenty-two ¾" notches around the top rim. (The cover of the box is discarded.) Number each notch.

On the opposite end of the box 1" from the bottom, pierce holes corresponding to notches. We used a blunt tapestry needle for the piercing.

Using a heavy green twine, make our warp, tying the twine around *notch 1*, going down, passing through *hole 1*, across the inside to *hole 2*, up the side of the box, around *notch 2*, down the side of box, down through *hole 3* across the

inside to *hole 4* and up to *notch 3*, and so on until all 22 notches have been connected.

When the warp is completed, twist a length of yellow roving with the brightly colored metallic thread and weave around and around the box to 1" from the top. Finish the weaving with a secure knot.

Using the metallic Christmas thread and a blunt tapestry needle, sew a piece of green plastic leather around the top of the box. Holes punched at $\frac{1}{2}$ " intervals through the cardboard box make the sewing easier.

Braid a 30" length of two strands of roving and one strand of metallic thread, and thread it through eight holes made at the top of the bag, and knot the braid at the end.

We painted the bottom of the box green, to hide the printing.

This project is a very popular one. The oatmeal box provides the child with a sturdy base to work around; the metallic thread gives it an attractive appearance; the plastic leather is quite durable to work with. Above all, the child has a useful gift when it is completed.

6. DOLL'S CRADLE: 7-10 yrs. (See Fig. 23a)

Make a loom on a piece of $6\frac{1}{2}$ " x 9" newsboard by cutting $\frac{1}{4}$ " notches on each end of the board.

On the back, tie two bone drapery rings together and fasten them securely

to the center of the loom by tying them to each side of the board.

Now the loom is ready for the stringing. Using heavy twine, begin by tying one end on the drapery ring, then extend the twine over the first notch, across the front of the loom, over the opposite notch, and tie to the second bone ring. Continue tying to the rings and threading across the notches, until each notch has been threaded.

Twist bright pieces of Christmas string, or pieces of ribbon around a 12" piece of cotton roving, and weave over and under, beginning with the warp at the bone ring. Then weave the warp at the other bone ring.

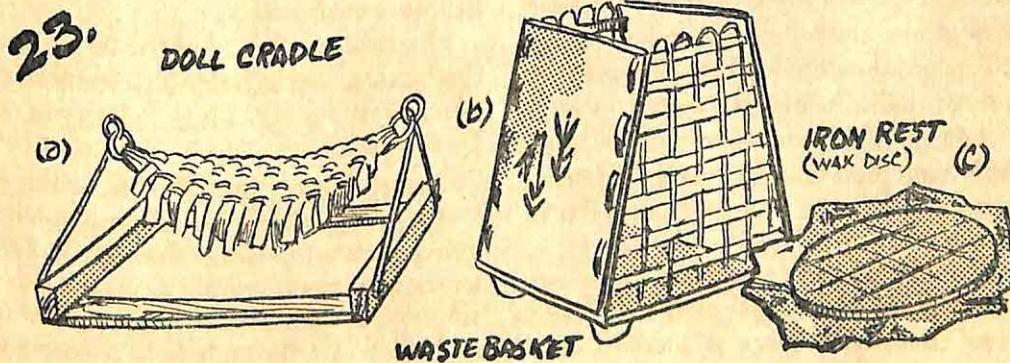
By weaving both ends at the same time, you will achieve better color balance, and also keep the sides of the hammock more nearly even.

Continue weaving the back and front of the loom until the entire space is filled.

When the weaving is finished, cut the strand that holds the rings together and remove the hammock from the loom.

Trim the side fringes evenly. If possible, stitch the sides on the sewing machine to prevent raveling. The side can also be stitched by hand, if a machine is not available. Nail the bases of two wire coat hangers on blocks of wood, 12" long, 2" wide, 1" high. Suspend the hammock from each top of the hanger by the rings. Twist the wire around the rings to prevent slipping off.

The blocks may be painted.



7. WOVEN WASTE BASKET (See Fig. 23b)

This basket is made of plywood and reed. Chipboard can be used in place of the plywood.

The parts required of plywood are two sides 9" x 12" having sixteen $\frac{3}{8}$ " holes, drilled $\frac{1}{2}$ " apart, 1" from the edge. The holes are drilled along both edges.

The base is 9" square. Two sides of the base have twelve $\frac{1}{8}$ " holes $\frac{3}{4}$ " apart.

The sides are nailed on to the base only on the side where no holes are drilled.

Insert six 26" thin reeds on each side, leaving a loop on the top. This eliminates the job of finishing off the top reeds, which is generally too difficult for young children to do.

Twist the ends around each other on the bottom and finish off.

Using a $\frac{1}{4}$ " flat reed, beginning at the bottom, weave across until one side is completely woven. Finish off the end.

Weave the opposite side the same way.

In reed weaving, always make sure that the child keeps his work facing him. If the reed becomes too dry, the child will need more help. Keep the reed pliable and moist, and the work facing the youngster in order to eliminate any difficulties.

We painted our baskets white, with a blue edging and a decal in the center panels. A "Peter Hunt" design can effectively be painted on the center panel and around the border.

8. THREE LITTLE GROUP PROJECTS

The following group projects can easily be carried out in a classroom. They do not require too many ingredients or utensils, and they afford pleasure as well as educational instruction. They are ideal suggestions for rainy days, especially at camp when the children do not feel like playing games. You will notice with how much renewed vigor and interest they take to their games when their "work" is completed.

A. Stuffed Dates

Two or three children pit one pound of dates, while two or three others are assigned to making the stuffing. The latter is made of 1 cup of powdered confectionery sugar, mixed with 2 or 3 tablespoons of peanut butter, moistened with 3 tablespoons of milk or cream, 1 teaspoon of vanilla and $\frac{1}{2}$ teaspoon orange extract flavoring. Stir and mix well. Three to five children can be assigned to stuffing the dates, and another group to rolling the dates in granulated sugar with or without shredded cocoanut.

Prunes or apricots that have been soaked over night can also be stuffed and coated.

B. Fondant

Making boiled fudge is too difficult for these children, but this "version" of fondant has proved satisfactory.

Mix 2 cups of powdered confectionery sugar with $\frac{1}{2}$ teaspoon salt, moisten with $\frac{1}{4}$ cup of milk, 2 tablespoons of melted butter or margarine. Add 1 teaspoon vanilla.

Divide into three bowls. To one bowl add 2 tablespoons of cocoa and $\frac{1}{2}$ teaspoon vanilla. To the second bowl add $\frac{1}{2}$ teaspoon lemon flavoring. To the third bowl add $\frac{1}{2}$ teaspoon orange. Mix and beat until smooth.

On a piece of wax paper drop 1 teaspoon of the chocolate fondant. Make a slight depression in the center like a little valley, using the side of the teaspoon. Drop into the valley $\frac{1}{2}$ teaspoon of the lemon or orange fondant. Top with a raisin, nut or cherry.

C. "Television Delight"

The children named this mixture "Television Delight" because they like to munch it while watching their favorite program.

To 1 cup of dry cereal — Cheerios, Krinkles, or Puffed Rice or Wheat — add

1 cup of Nestle's Chocolate Chip morsels and 1 cup of raisins. Mix well.

Serve in little plastic dishes that won't crash and break when the programs become too absorbing.

9. CANDLES

Melt 2 lbs. of Gulf Paraffine Wax, and pour into a quart Mason jar. If the children wish to make a scented candle, add $\frac{1}{2}$ cup of toilet water or boil some bayberries, strain, and add to the melted paraffine. If they wish colored candles, add to the melted paraffine $\frac{1}{2}$ teaspoon of food coloring.

Double a 20" piece of twine in half, twist to form the candle wick, and tie the top ends around a short thin dowel rod, pencil, or a lollipop stick.

The jar of melted wax is put in the center of the table. The children form a line and march around, each one dipping his candle into the wax as he comes to the jar. When the marching gets a bit out of hand, let them sing as they go around. It requires considerable dipping to form a good-sized candle.

At the last dipping put 2 teaspoons of stearic acid into the melted wax. This prevents the wax from contracting and shrinking the candle.

When the children have finished the last dipping, they hang their candles up to dry and harden. When solid the candle is cut off from the pencil or rod.

If there is any wax left over, do not discard it. Pour it into little flat bottomed cookie cutters or gelatine molds, making sure that you insert a generous wick. If you add a drop of wax to the tip of the wick as it stands up from the center of the candle mold, it will remain erect. These molded candles can either be carefully pried out after they have hardened or lighted right in the mold.

The children have much more respect for the hardships of our Pilgrim forefathers after they have made candles.

10. FUN WITH HOMEMADE DYES

So many children believe that dyes just "come in packages" that the children are greatly surprised and delighted to find that dyes can be made by using a few ingredients found around the house.

To make yellow dye: boil onion skins or tea.

To make red dye: boil a well scrubbed clean beet, using as little water as possible.

To make blue dye: use some laundry blueing.

To make purple dye: use beet juice and blueing.

To make green dye: use onion skin water or tea and blueing.

At first let the children experiment by dipping white paper into the various dyes.

Then let them dye pieces of unbleached muslin, or squares cut from old sheets.

This is really a lesson to teach that dyes can be made at home, and also to introduce a little fun by experimenting with home-made colors.

11. HOW TO MAKE SOAP

This is a project recommended for older children.

The following ingredients are needed:

1 can of Babbitt's potash; 1 quart water; 2 quarts strained grease; $\frac{1}{2}$ cup borax; $\frac{1}{2}$ cup ammonia; $\frac{1}{2}$ cup white sugar.

Put the potash and borax into a deep earthen dish or large deep jar. Pour 1 quart of cold water and let this cool, stirring occasionally with a long stick. Melt the grease and cool until it is luke warm. Then pour the grease into the potash and borax mixture. Add ammonia and sugar. Allow the sugar to dissolve in the ammonia before it is added to the mixture. Stir for about ten minutes.

Line tins or pasteboard boxes with heavy paper. Pour in the mixture. Score before it hardens. Cut into bars when hard.

12. SALT AND FLOUR CONTOUR MAP

To 4 parts salt add 3 parts flour and just enough water to mix. Pour on a large-sized map that has been spread on a sand table or the floor, building up the mountains and hills, depressing the valleys and flattening the rivers and lowlands.

The contours can be painted with water colors.

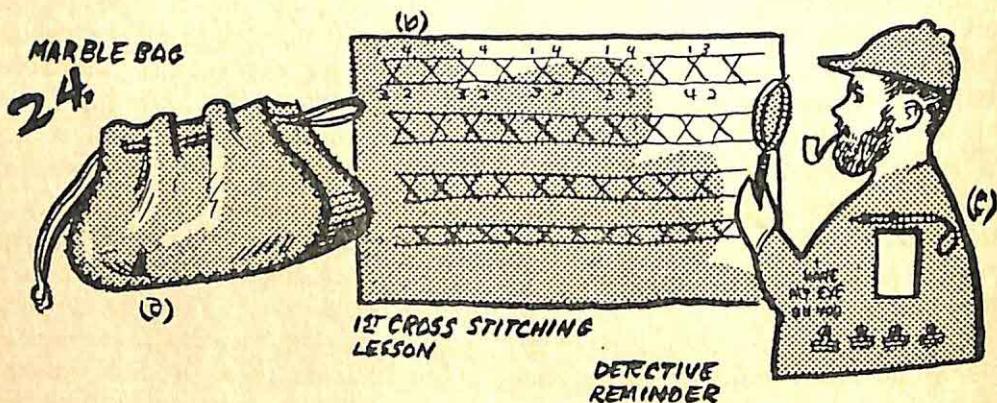
13. WAX DISC FOR SMOOTHER IRONING (See Fig. 23c)

Out of old scraps of candles, paraffin discs from jelly jars and 2 ounces of toilet

great deal of pleasure because they realized that they had made something very useful out of discarded odds and ends.

14. MARBLE BAG OR TRAVELING BAG: 6-9 yrs. (See Fig. 24a)

This little bag is made of small scraps of plastic leather. Some of our boys use it for marbles because it is squat in shape and can easily be opened. It can also be used for keeping tooth brush, tooth paste and other small articles that require a waterproof bag, and is therefore handy when traveling or hiking.



water, the children made a useful gift that delighted their mothers.

They put the candle and paraffin scraps in an old coffee can, melted them to liquid, added the toilet water. They removed the liquid from the fire, and stirred well, so that the wax and toilet water were blended.

Then they poured this into tin pie plates that had been lined with wax paper, and set them in the refrigerator to harden. Some of the children scored their discs into 1" squares.

When the mixture hardened, they put their discs into boxes that had been lined with a paper doily.

Mothers run their irons over the disc to prevent the iron from sticking when ironing starched clothes. The toilet water adds a fragrance to the ironed clothes.

This little project gave the children a

Two pieces of leather are cut into suitable shapes for the front and back of the bag.

The sides and bottom are cut from one strip, 17" long, 4½" wide.

Using a leather punch, punch holes ½" apart along the sides and around the front and back pieces.

Lace them with flat plastic guimpe ⅛" thickness. We found it best to punch six or eight holes at a time as we went along; our edges matched much better and we prevented puckering.

When the lacing is completed, punch four holes in the front and four in the back pieces 1" from the top edges, and two holes in each side also 1" from the top edge, making a total of ten holes.

Thread a 40" length of plastic guimpe through these holes twice, knotting the ends and then pulling out two of the

loops to form little handles that can be tied into a bow knot.

15. TEACHING CROSS-STITCH: 7-9 yrs. (See Fig. 24b)

It is very important to choose the right material in teaching the various stitches in sewing. The cruder and simpler the sewing, the more body the material must have, in order to make the work enjoyable to the child. If the child has to contend with flimsy material that slides from under her fingers, or with thread that becomes tangled because it is too long or too fine or too silky, she will drop the work. The learning of a stitch requires all of the child's concentration and effort; therefore, the teacher must try to eliminate all distractions.

The best material to use when teaching the simple cross-stitch is a huck dish towel. We buy the toweling by the yard and hem it on the sewing machine into 1 yard lengths.

Using an ink that will wash out of the material, we draw at one inch from each end:

(1) Eight cross-strokes 1" high, numbering the direction of the needle and thread on alternate strokes.

(In this way the children get one "example" stitch and one "test" stitch along this row.)

(2) 1" down, seventeen cross-strokes $\frac{1}{2}$ " high;

(3) 2" down, twenty-four cross-strokes $\frac{1}{4}$ " high;

(4) 3" down and 2" in from each edge, seventeen cross-strokes $\frac{1}{4}$ " high;

(5) 4" down and 4" in from each edge, twelve cross-strokes, $\frac{1}{4}$ " high.

A medium-sized embroidery needle and pearl thread in a single strand are the easiest to use. Some children prefer embroidery hoops, while others object to them. We allow the child to make her own choice in this matter.

We also encourage individual choice

of colors. Some children prefer to do the sewing all in one color. The child who has the most difficulty in mastering the stitch prefers to work in one color. Other children who master the stitch quickly will choose two colors, using, for example, red for Row 1, blue for Row 2, red for Row 3, blue for Row 4, and so on.

This little project can either be used as a towel or a bureau scarf.

16. DETECTIVE REMINDER BOARD (See Fig. 24c)

Out of a piece of plywood 16" x 16", cut a large profile of "A Detective" head and shoulders, with one hand extended holding a magnifying glass. Paint a beard, the characteristic cap, and a pipe.

Tack four Hunt clips No. 1, 3 inches from the bottom, and print on each clip the name of a member of the family.

Above the clips glue a pad of paper, and insert a cup holder hook above the pad. On the top of a kindergarten pencil, put in a very small-size screw eye. Through it and through a hole drilled 3" to the right of the cup holder hook, tie a 15" length of plastic guimpe.

On the bottom of the board we printed,
I'VE GOT MY EYE ON YOU!

We also drilled a hole at the top of the hat so that this board can easily be hung either near a telephone, where messages can be written down, or in the back hall or the kitchen.

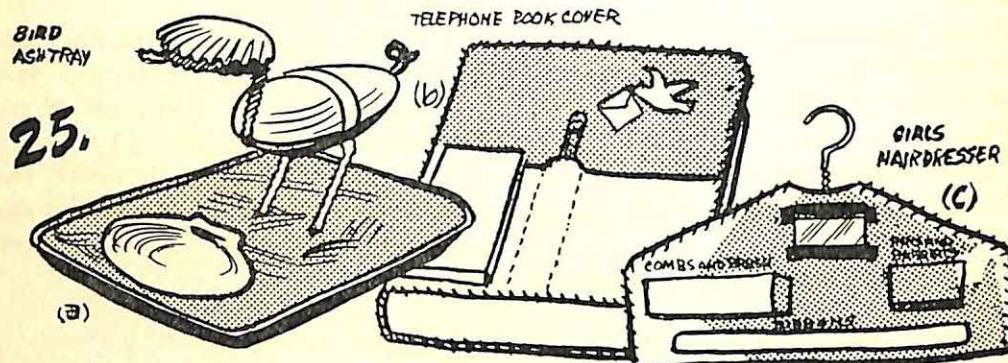
It is not only a decorative wall hanging but a useful one for family messages.

17. ASH-TRAY BIRD FROM SEA SHELLS (See Fig. 25a)

On one of our numerous trips to the seashore the children brought back so many beautiful, perfect scallop and clam shells that we decided to put them to good use. We worked out attractive ash trays, that were proudly presented to Daddies at Christmas.

Out of plywood we cut bases 4" by 6".

Each child picked out two 2" shells and filled the bottom shell with plaster of Paris, mixed with $\frac{1}{2}$ teaspoon salt and moistened with a little water. This is the part that forms the head and face of a bird. Two pipe stem cleaners were used to form the neck, legs and tail. One pipe stem cleaner was bent and placed horizontally across the shell with the short protruding end forming a beak, bent downward for 1 $\frac{1}{2}$ " and vertically across a 3" shell that had been half filled with plaster of Paris, forming the body part of the bird.



The second pipe cleaner was bent vertically across the body shell and the long stems bent downwards and a little forward to balance the bird.

The feet were bent forward $\frac{1}{2}$ ".

A little more plaster of Paris was added to each shell, just enough to cover and hold the pipe stem cleaners in place. Then the head and body were covered with matching shells and bound with a strip of Mystic cloth tape.

The next step was to build up the plywood base with $\frac{1}{2}$ " thickness of plaster of Paris. When it was still wet, we imbedded a 4" scallop shell in the left hand corner and placed our bird as a guardian over stray cigarette butts and cigar ashes.

The children showed originality in the placement of their birds. Some birds were "too heavy" to stand, so they were seated in very amusing positions, some with feet spread apart, cupping the ash tray, some

with lowered heads gazing into the tray. Some children "crooked" the neck of the bird and painted two dots for eyes so he had his head "poised" in an inquisitive manner.

The children also showed originality in painting the base and the ash tray shell. They all chose various pastel shades, but some children flecked the edge of the tray with gold, some used silver, some made gold polka dots on the painted base, some used a harmonizing combination of two colors. No two trays were alike.

The children were especially happy

with this project, for they had made something attractive, something useful, something amusing, and had added a bit of their personality in the choice of color and arrangement.

18. TELEPHONE BOOK COVER (See Fig. 25b)

The materials needed are plastic leather, flat guimpe for lacing, and a leather punch.

The cutting is done in the following order:

Cut two pieces of plastic leather 9 $\frac{1}{2}$ " x 12", one for the front and one for the back of the book.

Cut two inside panels 4" x 12".

Cut one side panel 2 $\frac{1}{2}$ " x 12".

Cut one piece 5 $\frac{1}{2}$ " x 9 $\frac{1}{2}$ " for a front panel with pockets to hold a writing pad, a pencil and messages.

Cut a silhouette of a flying pigeon

holding an envelope with the words **SPECIAL MESSAGES** on it.

The assembling follows this routine:

Put the $5\frac{1}{2}'' \times 9\frac{1}{2}''$ front panel on the front $9\frac{1}{2}'' \times 12''$ panel, matching the bottom edges.

At $\frac{1}{2}''$ intervals punch holes in a straight line downwards, using a leather punch $4''$ from left hand edge, and $6''$ from left hand edge. Lace these panels together with guimpe.

Punch holes along the left edge of the front panel $9\frac{1}{2}'' \times 12''$ and the top edge of the $2\frac{1}{2}'' \times 12''$ side panel. Lace with guimpe.

Punch holes along the left edge of the back panel $9\frac{1}{2}'' \times 12''$ and the bottom edge of the $2'' \times 12''$ panel. Lace with guimpe.

Punch holes along the right edge of the front panel and the inside panel. Lace together.

Punch holes along the back panel and the inside panel. Lace together.

All the vertical sides are now laced together.

Punch holes around the bottom edge and the top edge. Lace around.

In pocket No. I on the front cover put a $3'' \times 5''$ writing pad, slipping the cardboard back in the pocket and exposing the writing surface.

In pocket No. II put a pencil with an eraser top.

Leave pocket No. III empty for messages.

In the upper right hand corner, cement the bird, placing him so that he appears to be pointing to the empty panel that is reserved for Special Messages.

19. LITTLE GIRL'S "HAIRDRESSER" (See Fig. 25c)

This is a very simple project for children who are just beginning to use a jigsaw.

A triangular shape is cut out of a $9'' \times 18''$ piece of plywood. The top of the tri-

angle should match the top sides of a wire clothes hanger.

One inch from the bottom edge and $2''$ in from either side edges, a slot $\frac{3}{4}'' \times 14''$ is cut. This is to serve as a rack for hair ribbons.

Along the side and top, $\frac{3}{4}''$ in from the edges, holes are drilled at $1''$ intervals. Paint the entire plywood a pastel shade. The holes are then laced with guimpe to hold the wire hanger securely to the back. The curved top of the hanger serves as a hook to hang onto the wall.

An $8''$ wide box is nailed on to the left side $1''$ above the slot.

A $3''$ box is nailed on to the right side, $1''$ above the slot in line with the $8''$ box.

A small pocket mirror is centered and glued $2''$ above the boxes.

Above the $8''$ box print COMB AND BRUSH. Above the $3''$ box print PINS AND BARRETTES. Above the ribbon slot print RIBBONS.

20. TEXTILE PAINTING

A. Lace Stencils (See Fig. 26a)

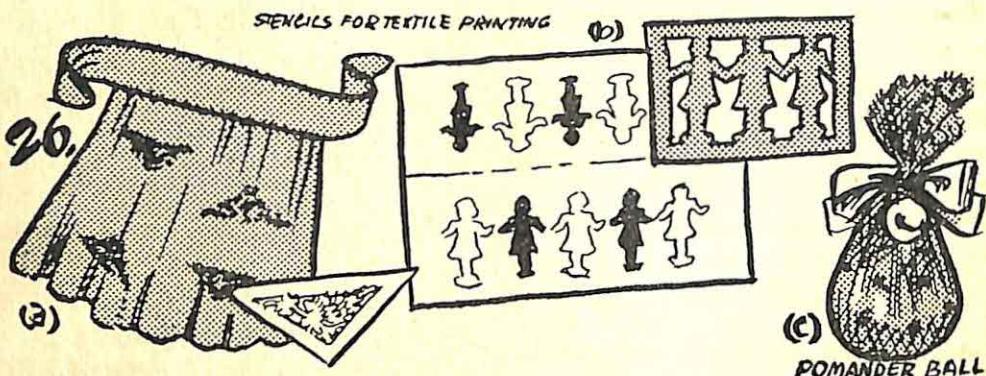
We made very attractive stencils on sturdy frames by cutting a corner of an $8'' \times 10''$ paper lace doily, and stapling it on to a triangular oaktag frame $1''$ larger on each side, than the doily corner. The center of the triangle is cut out before the doily corner is stapled on.

The children brush on the design. No matter how clumsy or immature they were, we have always managed to get very satisfactory and pleasing results.

B. Cut - Paper Stencils (See Fig. 26b)

We folded $3'' \times 8''$ strips of light weight poster paper and cut out designs along the folds. The children used the following motifs — fish, leaves, little girls with hands joined, flowers, geometrical designs with triangles of various sizes, and squares.

These stencils were stapled on oaktag



frames 5" x 10", with the center of the frame cut out.

The children brushed on their designs using as many original arrangements and color combinations as possible. As a result no two were alike, each one being as individual as the child's signature.

The following are the arrangements we used: horizontal border; vertical border; allover designs in vertical rows; all-over designs in horizontal rows; allover designs in alternate rows; allover designs in semicircles; allover designs in triangles; allover designs in rings; allover design placing triangles 3 ways; allover designs in X form.

The older, more capable children worked out their designs using two colors.

But even the most immature child could make a simple border design using one color.

Unbleached muslin, textile paints and textile paint brushes were used.

Some of the useful articles made were: child's apron, bureau scarf, dish towels, handkerchief case, laundry bag, shoe bag for use in suitcases, pillowcase.

One of the boys decorated his T shirt, using a triangular design as his motif.

21. SHINE-UP AND POLISHING MITT FOR DAD

This is a useful Father's Day gift.

Cut a very large mitten 10" x 12" out of four pieces of old terry cloth or toweling. Cut two large mittens out of heavy

woolen cloth, an old blanket, or flannel.

Sew these six pieces together, using the heaviest material for the outside of the mitten, and sewing together with heavy pearl cotton, and an overcasting stitch.

The outside of the mitten can be used for shining up and polishing the car. The inside terry cloth side is used for wiping the windshield, proving especially useful on a rainy or foggy day.

22. POMANDER BALLS (See Fig. 26c)

This is a lovely gift for children to make for Mother's Day, or for Christmas and birthday gifts.

Stick whole cloves in an apple, or an orange or a lemon, covering the entire surface. This step is not difficult if the skin of the fruit is pierced with a darning or tapestry needle before inserting the clove.

Allow to dry out for a week or ten days.

Then roll it in baby powder or any talcum or bath powder, covering the surface liberally.

Encase the ball in a piece of nylon netting such as that used on ladies hats, or any light colored veiling.

Tie at the top with a ribbon and a little flower. Discarded flowers from dresses or hats can be used, or paper flowers can be made. Allow for a 4" ribbon loop, so the ball can be suspended from a hook or hanger in the closet. One child put a few bells amidst the flowers on her pomander ball.

These balls can be kept as sachet in a bureau drawer with linens and under-clothing or in a closet.

Be sure to use small-sized fruit and cover it completely with the cloves, so that no part of the fruit will rot.

We have known these to last almost ten years.

23. FANS

Little children have as much fun making and playing with fans as they do with pinwheels.

Fan No. 1 (See Fig. 27b)

This is the easiest fan to make, for it

Fan No. 2 (See Fig. 27a)

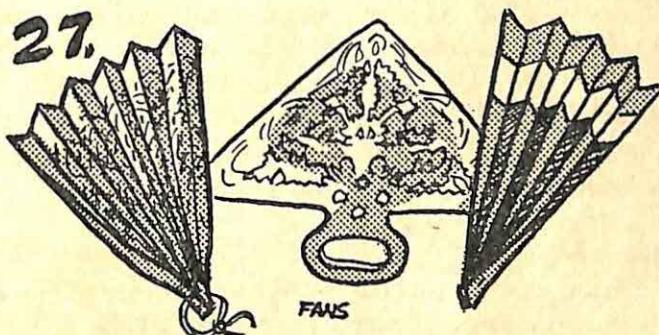
Glue a 6" x 8" lace doily on a piece of pastel-colored lightweight paper, 8" x 12".

Along the bottom edge, and the top edge, have the children mark off 1", 2", 3", etc. Very light lines may be drawn connecting these edges. In some it is more advisable to do the marking and drawing before gluing the doily.

Then fold backward and forward.

Along the front edge and back edge, for added strength, paste a strip of 8" x 1" oaktag.

Punch a hole 1" from the edge through



does not require exact measuring by the child.

Fold a lace paper doily, 10" x 12" in half diagonally, forming a triangle. Glue a piece of pastel construction paper the triangular shape of the lace doily, between the two halves so that it forms a lining.

When dry, fold the triangle in half and then just fold the fan backwards and forwards at 1" intervals.

Out of a 3½" x 3" piece of oaktag make a short handle.

Using paper fasteners, punch four holes. Fasten the fan securely to this base. The base may be colored by the children to give a more finished effect.

the bottom edge which is gathered together.

Lace with a piece of guimpe, 15" long. Knot securely. Allow a loop for the hand, and make a bow at the very edge of the guimpe.

Fan No. 3 (See Fig. 27c)

Some children have made effective fans by putting together 3 layers of paper, one piece, 4" x 11", the second piece, 6" x 11", and the third piece, 8" x 11". The three pieces are folded in the regular fan pattern at 1" intervals. The 4" piece can be red, the 6" white, and the 8" blue.

CHAPTER XI

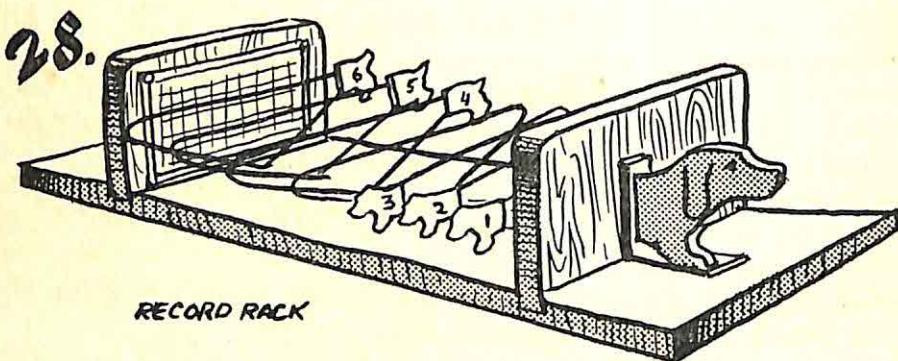
HANDWORK PROJECTS FOR CHARACTER TRAINING

THE following projects, well within the abilities of children with limited skill and imagination, were planned to develop cleanliness, orderliness, and pride in personal appearance. They should be carried out as group projects, for the finished articles can be used by all the children in the school. A closer bond of sympathy is created among the children when they all work together to complete a project that everyone will use. They take pride in saying, "I made this part," or "I put it together," or "I painted it." Even the youngest child feels he has made a worth-

ects for every four individual projects. In this way, no child neglects his individual needs, yet he has the opportunity to gain a feeling of contributing to the group.

1. DACHSHUND RECORD FILE (See Fig. 28)

The children have at the school many more records today than ever before,—the plastic ones have been a godsend. The only drawback has been that the records were kept in untidy stacks and children had difficulty in finding the exact records they wanted.



while contribution, although perhaps all he could do was to sandpaper one of the parts.

The Dachshund Record File furnishes a good example of one project on which everyone worked: the older boys cut the boards and made the tray; the younger boys cut out the Dachshund; the youngest children sandpapered; the older boys inserted the wire hangers and bent them into place; the girls traced and cut out the paper parts for index guides and stapled them into place; the girls with the best printing skill made the file cards and the plastic frames; the boys painted the file.

It is any wonder that they all enjoyed using it?

We like to plan one of the group proj-

Out of a 30" x 10" board we made a large file that looked like a book tray.

Six inches in from either end we nailed a board 7" high x 10" wide, to form upright panels.

To this board we mounted a dachshund 4" high and 10" long, cutting him in half so that the front part of his body could be nailed on to the left upright panel, and the back half on to the back upright of the right panel.

In the center part of the board, in a straight line down through the middle, we drilled $\frac{3}{8}$ " holes, 1" apart.

Wire clothes hangers upside down—seventeen in all—were inserted into these holes. The curved hooks were snipped off with wire shears and the ends

separated to hold securely on the under side.

We then tacked the hangers on the board so that they would hold more firmly. This step can be eliminated if the hangers fit securely.

On both inside parts of the upright panels we taped transparent frames out of 6" x 8" pieces of plastic acetate, leaving the top ends open.

The children use these panels for descriptive lists of their records. Each wire hanger partition is tagged with a number from 1-8, in such a manner that it amused the children and made the idea of filing clearer and more appealing to them:

We made nine dachshund heads out of oaktag and stapled them on the top of the first nine wire hangers nearest the "plywood head end" of the file.

Then we made eight dachshund hind legs and tails, numbered them 1-8, and stapled them to the hangers on the "plywood tail end" of the file.

The following are the headings for the file cards which the children decided on: (1) number; (2) name of record; (3) description of record, such as: Orchestra — Single Instrument — Vocal Story.

At the top of the file card that went on the side of the "plywood head end" we cut out a dachshund head. The other file card on the opposite side bore the dachshund tail.

The cards are of oaktag, and new ones can easily be made and inserted when needed. The dachshund head at the top of the card eliminates fumbling that might tear the plastic frames.

Since the 4" records did not stay in place, we laced a piece of guimpe about 1" in from each end on the wire partitions. This prevents records from falling out.

Besides the benefits derived from the handwork involved in this Dachshund Record File, the children gained a sense

of orderliness as well as amusement and pleasure.

2. TEACHER'S INDIAN ASSISTANT (See Fig. 29b)

Pencils, rulers, erasers and scissors had ways of getting themselves lost until we made our "Indian Assistant." "He" has proved to be teacher's best friend in our classroom.

We cut an Indian Chief's head out of a 9" x 12" piece of plywood, painted his face orange, and added an attractive feather headdress.

Through the front part of the headdress we drilled $\frac{1}{2}$ " holes about $\frac{3}{4}$ " apart in an orderly arrangement, making twenty-four holes in all.

Our Indian was then mounted on a wooden block 8" x 12" and his head braced with another block 3 $\frac{1}{2}$ " x 8". In the latter block we drilled six additional $\frac{1}{2}$ " holes, so that we had holes for thirty pencils in all.

We partitioned the 8" x 12" block on the back of the Indian with 2" pieces of plywood. One partition was marked RULERS, the second, SCISSORS, and the third, ERASERS.

The children delight in putting the pencils into the headdress, and they really put their rulers, erasers and scissors in the assigned places.

You can easily see how our Indian Assistant helps us with our "school tools."

3. OUR SHOE SHINE FRIEND (See Fig. 29a)

Out of plywood we cut a little girl and a little boy, each 24" high, standing astride on a 12" x 3" x 1" block of wood.

Before we nailed on the back brace, we cut a slot 4" wide and 1" high, one inch from the top of the boy's head, and another from the girl's head.

We braced the backs with a 24" x 3" piece of wood nailed at the bottom to the 12" x 3" x 1" block.

On the 12" x 3" x 1" block, at each foot, we nailed two 3½" metal cups like those generally used with water color paints.

We mounted four wheels on the bottom platforms, so this little "Shoe Shine Friend" can be rolled from child to child.

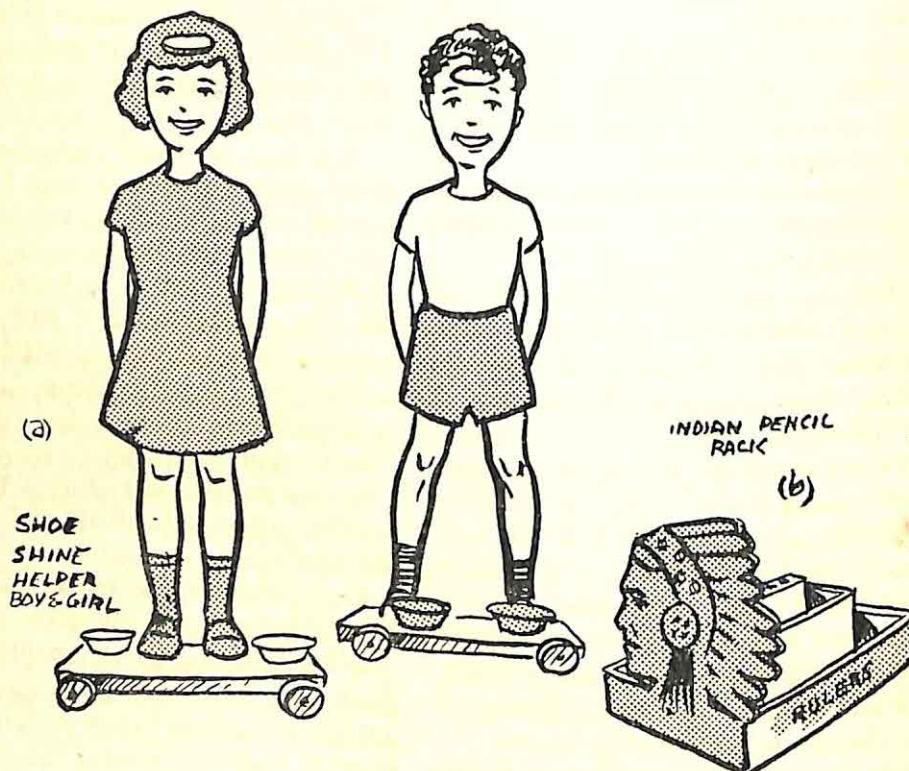
We painted on the hair and features, a red jersey and green shorts, brown shoes

the top wooden side.

A few clean soft cloths are draped around the necks of these "Shoe Shine Friends."

These little "people" have kept the children busy for many an afternoon polishing shoes. The children delight in rolling them back and forth on the wheels. They have christened them with

29.



for the boy, and a bright dress for the little girl.

The slot in the head holds a can of brown wax polish. The metal cups on the platform hold a bottle of white polish and one of red polish.

There are two cup hooks at the waist which hold a brush of hair bristles, and a fleece brush, with screw eyes inserted in

various names, such as "Charlie, My Boy," "Bright Eyes," and "Curly" and have baptized them with drips of red, white, and brown polish.

This character education toy stimulates pride in personal appearance and serves as a very useful handwork project as well.

CHAPTER XII

A POTPOURRI OF ENTERTAINMENT SELECTIONS

THROUGH plays and "radio" and "television" programs which are planned and carried out by them, the children have not only developed poise, but also presented worthwhile materials relating to character education, literature, good health and safety.

This chapter includes a play: *The Boy Who Came to Dinner*, a minstrel show, and a program which concluded a block of work on Switzerland.

We have also included here an original historical tableau which requires reading from scrolls, but no memorization.

There are also a few of our radio and television shows. We conducted "radio programs" once a month until television became so popular. Then we changed to live "television shows."

If some of the scenes in these programs would sound a bit "corny" because the word pictures are too vivid or the emotional appeal is too strong, it should be borne in mind that these children do not understand subtleties or hints. The farce must be ridiculous; the appeal to honor, or shame, or cleanliness must be a strong one; the villain must be a black one.

The Boy Who Came to Dinner has an interesting history.

In the years 1940-1943 we worked with Alfred, a boy whose adjustment was most rewarding. He had been referred to us by a children's aid society and the public school system of a nearby town at the time he was ten years old.

When he entered the school, his manner was the worldly one of a child brought up in the streets. He showed no respect for older people, ridiculed other children, and mocked the infirmities of the weak. He constantly planned and carried out devious petty thieveryies of food, of the possessions of the other children, and

even of the contribution box at church. He found no companionship, not even with the children who were either his equals mentally or above him.

His I.Q. according to Stanford-Binet Tests and the Otis Intelligence Tests (Alpha and Beta) ranged from 110 to 115. His academic achievement, measured by the Metropolitan Achievement Tests, was second grade level.

We became more interested in the child when we learned of his home conditions, which would have handicapped any bright child. His father, a man close to 60, took for his second wife a girl of 20. The rejuvenation of the father by his marriage, and the change of her social status from a grateful orphan ward to the mistress of the house, caused both parents to neglect this boy. No one cared when he came home, or what he ate, or how he progressed in school, or what he did with his spare time.

Our greatest difficulty at first was to get Alfred to eat well-balanced meals. The boy was not accustomed to sitting down to a meal with a group of either adults or children. He preferred "hot dogs" to any other kind of food, for they had been his only fare for months. He had been eating at "hot dog stands" or "one arm joints," as he called them.

Each day brought new problems for us to wrestle with in Alfred's behalf. Because of his indifference, his academic work improved only very slowly at first. But by the time he left us, he passed the requirements for the sixth grade in the public school system.

We developed in him a moral consciousness, substituted a delightful sense of humor for ridicule, made him aware that it was very wrong to steal from others, and instilled an appreciation of

some of the finer things in life, such as art and music. He had a pleasing boy soprano voice. We taught him how to play the piano, not expertly in the few years he was with us but well enough to play for his own enjoyment and the pleasure of the other children, who grew to look up to him.

He developed a sense of duty and responsibility. He helped with chores willingly and took pride in his appearance. We often found him pressing a tie before school, so that he would "look nice for class."

It was a hard battle but we won, and we felt that we returned to the community a boy who had the potentialities of becoming a good citizen. He enlisted in the Army the latter part of 1946.

In 1943, during the period of his readjustment, we discussed play writing in our English period. We spoke about the qualities of a good play, mentioned several interesting plots, and suggested that if someone had a few worth-while ideas we could probably write a play of our own if we all co-operated.

Alfred piped up, "Why don't you write a play about me? Let's tell how I used to be such a bad boy and how now I am not."

The idea pleased everyone. Mr. Pollock was kept busy jotting down remarks that Alfred used to make "when he was a bad boy." Every child in the class had

a few to offer. Alfred had the most, adding "I used to say that, but I don't any more."

We asked him when he really decided to "become a good boy," and he replied, "That night when you and Mrs. Pollock played and sang real American Western songs after supper. Don't you remember how we left all the dishes right on the table and went upstairs to the living room? Most of the boys and girls sat on the floor near the piano, but I stood near the door. I thought I would sneak out if it was too 'goony,' but I didn't. I stayed and sang. And then don't you remember how all of us kids went downstairs afterwards and cleaned the dining room and washed all the dishes? That was the first time I saw that I was having a better time being good than I had when I was sneaking away from people all the time."

We asked Alfred if he remembered some of the songs we had sung, and he recalled three of them, which we used in the play.

He furnished the plot and characters and set the mood for us. He, of course, was chosen by all the children to play the part of Alfred, and he enjoyed his newfound histrionic role.

Our play has been repeated several times since then, but none of the later Alfreds has had quite the "punch" of the original.

THE BOY WHO CAME TO DINNER

A Character Education Play, Stressing Good Manners
A play in two acts for children 10-15 years old

CHARACTERS

Alfred	An ill-mannered boy
Tom	Alfred's friend
Mary	Tom's sister
Bob	Tom's brother
Mr. Ames	Tom's father
Mrs. Ames	Tom's mother
Mrs. Jones	Alfred's mother

ACT I

Scene 1

(In Tom's Back Yard. Props needed: A rake; a fence. Tom is raking the lawn, when Alfred pops his head over the top of the fence.)

ALFRED: Hi-Ya, Tommy. Why are you killing yourself working on such a hot day?

TOM: A little raking isn't going to kill anyone. I want to get this place cleaned up before Dad comes home. He's the one who has been working hard all day.

ALFRED: Well, that's what fathers are for, you goon! They're the ones who have to bring home the dough. We're the ones who are supposed to spend it and enjoy ourselves. Do you know what, Tommy? I've decided to do you a great favor. I'm going to come to your house, and stay awhile. Maybe I can set you right about a lot of things.

TOM: This is a funny time for you to invite yourself, just before dinner. I've got to go in now and wash up.

ALFRED: Is this the kind of an invitation you nice guys dish out? Didn't you ask me to come over some time? Well, here I am. What are you going to do about it?

TOM: (*Looking at Alfred and shaking his head as though to say, "You're quite hopeless."*) I shall do just one thing, Alfred. I'll go in and ask Mother if it will be all right for me to have a guest for dinner. If it isn't too much trouble for Mother, then you can stay. (*Both boys walk off to the left as though they are going into the house.*)

Scene 2

(Inside Tom's house; then inside Alfred's house. Props needed: 2 telephones, 3 chairs, a screen. The stage is divided by the screen. R. half only is lighted until telephone call to Alfred's mother. Then whole stage is lighted.)

TOM: Mother, I hate to put you to any extra work, but will it be all right if I have a guest to dinner? Alfred Jones sort of invited himself.

ALFRED: What do you mean, invited myself for dinner! I'm here to stay, and I am going to stay as long as I want to. Maybe I'll do the whole Ames family some good. I'll shake some of the nice sweet manners out of you! (*Sits down in a chair with a thud, crosses his arms on his chest, swings a foot over the arm of the chair.*)

MRS. AMES: In that case, Alfred, since your intentions are such noble ones, I must insist that you stay. I will call your mother and ask her if you may honor us with your presence.

ALFRED: (*Waving his hand*) Go on. Call my old lady. She doesn't give a hoot what I do. I stay out until 10 and 11 o'clock,

every night. She doesn't even know where I go. Go on. Call her, if you want to. Whatever I say, goes. I'm staying, do you get what I mean? (*Boys walk to the back of the stage. Mrs. Ames dials. Phone rings. L. stage is lighted.*)

MRS. AMES: Hello, Helen. This is Susan. How are you?

MRS. JONES: Hello, Susan. Oh, I'm tired as usual.

MRS. AMES: I just called to ask you whether Alfred could stay with us for awhile. He seems to have attached himself to my Tommy, and would like to stay with us this evening.

MRS. JONES: Did I hear you say that you wanted Alfred to stay awhile? I would be delighted. I never know where he is. That's why I am always so tired. I am so worried about that boy. He is always getting into so much mischief, and hurting people, with his insolent manner. Alfred is really making me sick. My poor husband hates to come home, because people are always calling us and complaining about Alfred. We just don't know what to do with him.

MRS. AMES: Don't worry about him this evening. Either he is going to fix the Ames family, or, if I know my children and my husband, they will straighten Alfred out. From now on it will be, "Every man for himself!" Why don't you and Mr. Jones go to a movie to-night! Good-bye, now.

MRS. JONES: Good-bye, Susan. Thank you very, very much.

ACT II

(At the dinner table. Props: The stage should be set to resemble a combination living and dining room. The R. side has a table set for the evening meal. The L. side has a piano, a few chairs, a small table with a radio on it. Mr. Ames comes in from R. and all the children, except Alfred, run toward him.)

TOM, MARY and BOB: (*All talking at the same time*) Hi, Daddy. How are you? Did you have a hard day? Did you hear how the game came out? Did you see my job on the lawn?

MR. AMES: Whoa, there! First of all — Hello, Mother. (*Mother waves her hand and says, "Hello."*) Now, one at a time. I had a pretty good day at the office, Mary.

No, Bob, I didn't get a chance to hear how the game came out. And — thanks, Tom, for that grand job on the lawn. Now, I can really relax outside this evening and enjoy it.

ALFRED: Ha! What a fuss over Old Man Ames!

MR. AMES: That's a nice greeting at the end of a hard day. Who, may I ask, is this fine specimen of manhood?

MARY: (With disgust) That's Tommy's friend. Alfred Jones. Gee, Tom, I thought you had better taste than that.

MRS. AMES: Now, Mary. Mind your manners!

MARY: I didn't mean to be rude, Mother. What a half hour he has been giving Bobby and me! He's trying to set us on the right path, he says.

MR. AMES: Suppose we skip it all, for the present, and have our dinner. We'll discuss this savory subject (*looking directly at Alfred*) after dinner.

ALFRED: Sure, bring on the grub. (Sits down, putting both feet on the rungs of his chair, crosses arms on table, and scowls.) It had better be good, because I am starved.

MR. AMES: (Assuming an exaggerated mock scowl) Did you hear that, Mother? It had better be good, for the young gentleman is starved! (Mary, Tom and Bob laugh at their father's manner of repeating Alfred's statement. Alfred gives them all a sneering, "Humpff!" Mother and Mary serve tomato juice. Just as Alfred grabs his glass, to down it in one gulp, Mr. Ames rises.)

MR. AMES: Just a minute, Alfred. We always start our evening meal with a word of thanks to the Lord. To-night is no exception. You will bow your head with the rest of us, as we all say Grace.

Dear Father in Heaven
From Whom all blessings flow —
We thank Thee for this,
Our daily bread. Amen.

(There is a moment's silence, as Mr. Ames sits down. The children slowly sip their juice. Alfred looks around from one to the other, and then, seeming to recover his former manner, he swallows his juice in one gulp, and slams his glass noisily on the table.)

BOB: Spare the glass, Alfred. We need it for breakfast, you know.

ALFRED: Do you need some glasses in this joint? I know where I can get some. The other night a gang of kids and I saw them unloading cases and cases of glasses down at Dwyer's store, and when it gets dark, we —

MR. AMES: (Clearing his throat very loudly) I suggest that we keep the conversation of this dinner party on pleasant, interesting topics, Alfred, and not on the exploits of a gang.

ALFRED: Oh, all right, all right. But where's the rest of the grub? Hey, give us some of that bread and butter. (He butters his bread in an exaggerated manner, stuffs the whole slice into his mouth, and tries to continue talking, making sounds that no one can understand. Meanwhile, Mary and Mother return with a dish of stew for each one. Alfred looks at the stew.)

ALFRED: What's this? Stew? I never eat it. Meat and vegetables and potatoes! Who wants that kind of junk? Give me a couple of hot dogs, and I'll call it quits.

TOM: That is no way for you to talk, Alfred. Mother worked hard preparing our meal. Besides, Mother makes a delicious stew. Why don't you taste it?

ALFRED: Taste it? I wouldn't give it to a dog!

BOB: You wouldn't? Well, watch what happens to this little bit. I'll give it to Kingy Boy. (Bob goes to the corner of the stage and goes through the pantomime of calling Kingy Boy, and offering him the stew.)

MARY: Look at him lap it up! He wants more. Gee, Alfred, that dog is smarter than you. He at least knows what is good for him. As for his manners — just look at him standing up and licking Bob's hands. He seems to be saying, "Thank you."

ALFRED: Aw, what does a dog know. (Then, he cautiously dips a corner of his spoon into the stew. Then he slowly puts a piece of meat and vegetable into his mouth. Gradually, he increases his tempo and eats the rest of the stew very fast, very greedily, and very noisily.)

ALFRED: Say, I take that back, Mrs. Ames. That wasn't half bad. But remember, it's just your stew that I like, no one else's.

MRS. AMES: I feel highly complimented, Alfred. I'm sure that you must be an excellent judge of good food. You seem to be so fussy. (The children all laugh, and

as Mr. Ames joins in the laughter, Alfred finally does also. Bob clasps both hands above his head like the prize fighters do, and shakes them in the direction of his mother.)

ALFRED: Now, what's for dessert?

MRS. AMES: Fresh fruit, cookies and milk.

ALFRED: Milk! That white stuff will kill me! I want some Java like the Old Ma —, I mean like Mr. Ames has.

MR. AMES: Oh, no! My boys drink milk because they are building strong bodies. They need the best of food. They hope to be on football teams, when they go to High School. Drinking coffee, at your age? It is not the most nutritious beverage. We serve only milk to growing children, in this house. Did I make myself clear?

ALFRED: I'm as good a sport as your Tommy and Bob are, any day. I'll drink the milk, but that's not saying that I'll like it.

MARY: The important thing is, that you will drink it. Here's to you, Alfred. (*They all raise their glasses of milk to Alfred, and drink. Alfred grimaces at the first swallow, and then he relaxes and drinks it slowly.*)

MARY: Mother, why don't you and Daddy go into the living room while Tom and I clear the table?

TOM: Sure, Mom. I'd be glad to help Mary. I'll even help her with the dishes, if you will do one more thing for us.

MRS. AMES: What is it, Tom?

TOM: Play those old American pioneer tunes that you found the other day, and let's all sing.

MRS. AMES: Come on, then. Around the piano, all of you. What will you have first?

BOB: Let's have "THE JOLLY WAGONER." (*All sing, except Alfred. He sits in a chair trying to appear indifferent. At the second verse, his foot beats time.*)

TOM: Now, Mother, let's have "SHOOT THE BUFFALO." (*When they get half through singing the first verse, Alfred joins the edge of the group. At the beginning of the second verse, he has edged closer to the piano where he can crane his neck to see the words of the song. He joins in the singing with a great deal of gusto. At the end of the song they say — "That's fine, Alfred. You really have a good voice. You certainly were great." Alfred grins happily.*)

MARY: Thanks, Mother. We'll save the rest for tomorrow.

TOM: Come on, Bob. Let's get at the dishes.

ALFRED: Why call Bob? What's the matter with me? What do you want me to do, Mary? (*The children all go to the table, and start clearing it, while Mr. Ames settles himself comfortably in a chair with his paper. Mrs. Ames takes out her sewing. Both are smiling as they watch the children pile their trays. A radio is softly turned on to some music as the curtain is very slowly lowered on this happy home scene.*)

CURTAIN

We decided, one summer, that we did not want to put on a serious play or program but preferred one that had singing, jokes and dancing. A Minstrel Show seemed to be the ideal solution.

We planned to use black theatrical paint and lipstick to enhance our simple costumes. We anticipated that some of the little children would be frightened when they saw the black grease paint on our faces. To allay their fears, one evening after our supper chores were done, we sat Mr. Pollock on a chair in the middle of our recreation room, covered him with a huge bath towel, and then proceeded to smear his face with the black grease paint. We outlined his lips with a crimson lipstick, making a large wide mouth.

At first the little children watched "goggle-eyed!" A few of them blinked back tears, and sidled up to the older children near them, for they were frightened. But as we proceeded, step by step, they relaxed, especially when they heard the older boys and girls screaming with delight. Mr. Pollock was not a very cooperative model, for he squirmed when he should have been motionless, and contorted his features to make the children laugh. The little children soon were howling and laughing with the rest.

We cautioned them not to divulge a word about the grease paint to their par-

ents on visiting days. It was asking a great deal of the children to keep this exciting secret to themselves. What a surprise it would be to their parents when they would see the children with this theatrical make-up! It was very amusing to watch the children eyeing each other, on the two visiting Sundays before the show. They would run up to each other and say, "Did you tell? Now, don't you tell your Daddy our big secret?" or "I think you told your Mother! I saw you whispering in her ear!" Surprisingly, not one child revealed it, and the astonished observations and delighted laughter of the parents as we made our entrance well repaid their self-control.

Our costumes were simple. We made tall white paper hats for the boys, with bands of green crepe paper around the crown of the hat and a white collar with a large green crepe paper bow-tie.

The girls happened to have very pretty flowered dressing robes that summer, so we decided to use them for the basis of their costumes. We made bandannas, kerchiefs and matching tea aprons with wide bows, out of pastel shades of pink, yellow, blue, and orchid crepe paper.

It took us three weeks to make our costumes, our programs, collect our material, and another three weeks to rehearse the show. We asked the children to collect their favorite jokes, jingles, riddles and songs. In their letters home, the children requested their parents to send them various books. On one of the visiting days, a father remarked to Mrs. Pollock, "I can't tell you how delighted I was with Jackie's letter this week. He actually asked me to bring him a comic book! Do you know that this is the first time in the 12 years of his life that this boy has asked for a book? I'll gladly provide him with books, even comic books, so long as he will try to do some voluntary reading."

We decided to name the girls who had solos or speaking parts in the minstrel

show, endearing names like Sweetie Pie, Honey Child, Angel, Sugar Plum, Brown-Eyed Susan, Dimples, Honey Bunch.

The boys, who had solos or speaking parts decided to name themselves after their favorite flavors of ice cream. For some reason they decided to tag on the surname of Bones. The result was that we had Vanilla Bones, Chocolate Bones, Cherry Bones, Banana Bones, Strawberry Bones, Pistachio Bones, Raspberry Sherbet Bones, Orange Sherbet Bones, Lemon Sherbet Bones, and Maple Walnut Bones!

We thought it best to open our show with a song we wrote to the tune of "Jingle Bells." We had a very good reason for choosing this song. In the previous December of that year, one of our seven-year-old boys who had very little speech when he entered the School, delighted us when he learned to sing "Jingle Bells" with all the boys and girls. He loved the song so much that every single day, from December on, he regaled us with "Jingle Bells." Here it was August, and Sandy was still singing it! Furthermore, there was no telling when he would burst into song, and there was no stopping him until he finished singing the entire selection! The rest of us were immune to his outburst. We just smiled at each other and indulgently let him complete his little performance. We felt that if we opened the show with "Jingle Bells" Sandy would relax and then we would not have an outburst in the midst of the rest of the minstrel show. Sandy didn't seem to mind the fact that we changed the words. He learned them readily enough. It was the tune that was so appealing to him. Our hunch was right, for once we sang our opening "Jingle Bells" number with Sandy, he was very co-operative and well behaved for the rest of the show.

We wrote three poems about events

that had happened during the summer. We composed a few limericks, and planned a very, very simple dance that a little group of girls performed with great enjoyment.

Some of the children had tambourines, some had bells and triangles, 3 boys had toy banjos, with 3 strings tuned to mid-

dle e, g, and c, so that they could strum a chord as they sang.

There was a semi-circle of chairs arranged on the stage so that the children could be seated throughout most of the performance.

Mr. Interlocutor had a large chair in the center of the semi-circle.

CAMP POLLOCK MINSTREL SHOW

(Marching down the center aisle, in graduated sizes, the children sing to the tune of "Jingle Bells.")

Here we come! Here we come!
Our show has now begun
We'll sing some songs
And dance for you
We'll all have lots of fun
We'll shake our bells
We'll clap our hands
All to let you know
We're happy that you came today
To see our Minstrel Show.

(The children take their places on the stage, standing in front of their seats, and sing this song again, standing still and facing the audience.)

INTERLOCUTOR: Ladies and Gentlemen! Be seated!

INTERLOCUTOR: What's the matter, Angel? You look as though something is troubling you.

ANGEL: Yes, Mr. Interlocutor, it is. I have a terrible, terrible problem, I want to ask you about.

INTERLOCUTOR: Well — go ahead and ask it.

ANGEL: Mr. Interlocutor, do you know the Bible stories?

INTERLOCUTOR: I sure do, Angel. Ask me any question you want about the stories in the Bible.

ANGEL: Well, Mr. Interlocutor — Tell me the answer to this one — "Which animal carried the most baggage into Noah's Ark?"

INTERLOCUTOR: That one really has me stumped. I just can't remember. Which animal did carry the most baggage into Noah's Ark?

ANGEL: Why an elephant — because he had the biggest trunk!

(The children shake their tambourines and bells)

INTERLOCUTOR: Vanilla Bones, Sweetie Pie, Strawberry Bones, Honey Bunch and Dimples, didn't you tell me that you had some songs for our show?

(They come to the front, saying "Yes, we did." The child singing each verse steps forward, and then returns to place when everyone sings the Chorus to the tune of "Limericks.")

VANILLA BONES:

There was a young girl from Philly
Who had a brother named Willy
She liked her food cold
He liked his food hot
'Cause he was always so chilly

Chorus

EVERYONE: Oo-la-la-la
Oo-la-la-la
Oo-la-la-la
La-Lady!
Oo-la-la-la
Oo-la-la-la
Oo-la-la-la
La-la-Lady!

SWEETIE PIE:

There was a young man from Chicago
Who bought a bugle that would not blow,
He slammed it around
And banged on the ground
And now it blows high, but can't blow low.

(One of the boys comes to the front, and stands next to Sweetie Pie. He blows a few high notes on a toy bugle, shrugs his shoulders and then steps back to his seat.)

Chorus

STRAWBERRY BONES:

There was a doggy in Rhode Island
Who thought his master was just grand,
He'd stand up and he'd beg,
He'd hop on one leg
He was the best dog in all the land.

*Chorus***HONEY BUNCH:**

There was a girl in Kansas City,
Who liked to play with her kitty
She fed her some milk
Till her fur was like silk
Everyone said she was so pretty.

*Chorus***DIMPLES:**

Molly played piano in Milwaukee
It sounded loud and squawky
"Tone it down a wee bit
"Or we will not sit
"We'd rather take a 'walkie'!"

Chorus

INTERLOCUTOR: (*Applauding as he comes to the front*) That was just wonderful — just wonderful. Why, Banana Bones, why are you crying? (*Banana Bones rubs his eyes, sniffls, and grows quite noisy in his crying.*)

BANANA BONES: My teacher gave me a very hard question to answer. I just can't understand it.

INTERLOCUTOR: Don't cry, Banana Bones. Suppose you ask us the question. We'll help you if we can. Maybe someone here knows the answer.

BANANA BONES: Will you really help me? Here's the question. What is the longest word in the dictionary?

CHERRY BONES: I know! I know! The longest word in the dictionary is smiles. There is a mile between the first and last s.

INTERLOCUTOR: Thank you, thank you, Cherry Bones. You're a smart fellow. Now Banana Bones can go to school tomorrow and tell his teacher the right answer. (*Orange Sherbet Bones, Raspberry Sherbet Bones and Lemon Sherbet Bones begin to stamp their feet and clap their hands.*)

INTERLOCUTOR: What's the trouble, Boys — Why are you making so much noise Raspberry, Lemon, and Orange Sherbet Bones?

3 Boys: We have some songs to sing about things that happened right here at Camp this summer.

INTERLOCUTOR: You have? Well, you must come right up front and sing us your stories. (*Boys step to the front, and sing these verses to the tune of the nursery rhyme "The King of France and Forty Thousand Men."*)

RASPBERRY SHERBET BONES:

Mary Smith and little Campers — ten

Went up the hill
And ran right down again.

'Twas there they saw
A little garden snake
That made them tremble
Shiver and quake.

(*Raspberry steps back, and Lemon forward. Everyone jingles instruments.*)

LEMON SHERBET BONES:

Larry took his camera
On a hiking trip
He snapped some scenes,
He even got a ship.

When we returned
He opened his camera wide,
Then turned red with rage,
He forgot to put film inside!

(*Lemon steps back, and Orange forward. Everyone jingles instruments.*)

ORANGE SHERBET BONES:

Mr. Pollock found
A wasp's nest
Above the big front door —
He put on his hat
And gloves, he bought at the store.

With a heavy towel
He covered up his face
Between him and the wasps
There now would be a race.

He took a broom
And swatted left and right
You should have seen
The wasps take rapid flight.

He was a hero
To all the Campers here
We clapped for him
And gave a rousing cheer.

(*Everyone jingles instruments. The boys return to their places.*)

MAPLE WALNUT BONES: Mr. Interlocutor, may I have a word with you?

INTERLOCUTOR: Certainly, my boy. What is it that you want?

MAPLE WALNUT BONES: Would you like to know of a way you could double your money?

INTERLOCUTOR: Double my money? Why, of course, I do. Come right over here and tell it to me quietly, so no one else can hear what you have to say.

MAPLE WALNUT BONES: Well, Mr. Interlocutor — It's very easy for you to double your money — all you have to do is to fold

it in half! (*Everyone laughs and jingles instruments.*)

INTERLOCUTOR: Didn't I see you practising a dance, Brown-Eyed Susan, Honey Child, Honey Bunch and Sweetie Pie?

GIRLS: Yes, Mr. Interlocutor. We know a little dance to the tune of "La Cinquanteine." (*Girls, with tambourines in hand, form a circle and sing these words to the first 16 measures of "La Cinquanteine" by Gabriel Marie.*)

Go round in a circle, then we bow,
(*They walk around in a circle holding hands, bow to audience.*)

Go round in a circle, then we bow
(*They walk around in a circle holding hands, bow to audience.*)

Point your right foot
(*Facing center of circle, they point right foot, replace.*)

Then your left
(*Facing center of circle, they point left foot, replace.*)

And shake
(*They shake tambourines for 1 measure*)

Then strike
(*They strike tambourines. Then they repeat from the beginning.*)

INTERLOCUTOR: You did that little dance beautifully. No minstrel show would be complete if we didn't sing some of our favorite songs of the old South. Here are Pistachio Bones, Maple Walnut Bones and Lemon Sherbet Bones with their banjos. They will sing one verse of these three favorites and everyone will join in the chorus. (*Have toy banjos with real guitar strings pitched to middle e, g, and c. Wedge toothpicks into the side of the tuning pegs at the top of the banjos, so that the strings will not slacken and lose the pitch. The songs are sung in the key of C. The boys strum one chord on the first beat of each measure.*)

(Pistachio Bones sang "Lil Liza Jane.")

(Maple Walnut Bones sang "The Year of Jubilo.")

(Lemon Sherbet Bones sang "Short'ning Bread.")

the stage, through the center aisle, in the same single file as in the beginning of the Show. The words are to the tune of "I've Been Working on the Railroad."

We've been working hard all summer
Rehearsing our Minstrel Show.

We hope you all have liked it

And hate to see us go —

But we cannot sing any more for you

Our grease paint is streaking so,

You (*pointing to audience*) get in your bathing suits, too

And into the lake — We Go!!

One year the directors and a group of 15 children presented a program on Switzerland.

The children had been studying the country for eight weeks. They summarized all the facts that they had gathered in two plays and a drawing demonstration.

There is not much action in the plays, for they were written to present pictures of Swiss life. The plays answer the children's questions in an informal manner.

The children in this group were from ten to sixteen years old chronologically, and from seven to twelve years mentally.

A girl of fourteen was the announcer, and while seated she read the various numbers of the program. She was poised and relaxed when we assured her that she could read her part instead of memorizing it. As a result, her enunciation was clear and her manner a very natural one instead of being strained or artificial. She said:

"The boys and girls of the Pollock School welcome their guests to a Swiss program. We have been studying about the country of Switzerland. We learned how the Swiss people live. This afternoon we shall tell you many of the interesting things we found out.

"The first number on our program is a short play called 'A Visitor in Switzerland.' This play was written by Mrs. Pollock and six of the children who had been studying about Switzerland."

INTERLOCUTOR: Now we have come to the closing of our Show. Will all the children please stand in front of their chairs to sing our last song. (*Children rise and sing the song through once, and then continue singing it again as they march down from*

A VISITOR IN SWITZERLAND

CHARACTERS

Father	- Austin
Mother	- Clara
William	- Lloyd
Rosa	- Margaret
Alice	- Evelyn

SETTING: A kitchen in a Swiss chalet.

TIME: Suppertime (*Mother is setting the table; Rosa and William are helping.*)

WILLIAM: (*Looking out of the window*)

Rosa! Mother! Here is Father! Here is our cousin from America with him!

ROSA: (*Running to the door*) Why, she is a little girl just like me! She is my size and has blond hair like mine! Just her clothes are different.

MOTHER: Of course she is like you, Child. People are the same the world over. As you said, it is only their clothes that make people look different. (*The door opens. Enter Father and Alice, carrying suitcases.*)

FATHER: This is your cousin Alice from America. Alice, this is your Aunt.

MOTHER: (*Hugging Alice*) Welcome to Switzerland, Alice. We hope you will have a wonderful summer with us. These are your cousins, Rosa and William.

ROSA: (*Shaking hands*) I have so many questions to ask you about America.

WILLIAM: (*Shaking hands with Alice*) I have so many things to tell you about Switzerland!

MOTHER: Can't all your questions wait until we have eaten our supper?

FATHER: Supper! That's a word I like to hear. I am so hungry. Let us all have a good meal and then we can talk. (*They all seat themselves around the table.*)

FATHER: What have we for supper, Mother?

MOTHER: We have a good milk porridge, some eggs, cheese and bread that I made, and goat's milk.

CHILDREN: That's just what we like.

WILLIAM: Did you enjoy your trip, Alice?

ALICE: Oh, yes. It took me eight days from the time I left my home until I landed in France. At France I took a train that went south. We arrived at Berne. That is where your father met me. We traveled by horse and cart to the village.

ROSA: Are our houses like the American homes?

ALICE: No, your houses look a little strange to me. I have never seen anything like them.

WILLIAM: You must mean the chalets? Did you see the high walls on which the wooden part is built?

ROSA: Did you see the gallery that is built all the way around the chalet?

ALICE: Yes, I did see them. But why do the Swiss people put such big stones on the top of the roofs?

MOTHER: That is to protect the roof from the wind. We have some bad storms in the winter.

ALICE: Are all the houses built like that?

FATHER: No, Alice. Long, long ago there were many castles in Switzerland. We still have a few left, which we shall show you. Then there are herdsmen's huts made of wood and stones. They are roughly built.

ALICE: Why do the herdsmen build their houses up in the mountains?

WILLIAM: In the summertime, the herdsmen take the cattle, sheep and goats up into the mountain pastures. These pastures are called Alps. That is why our mountains also are called "The Alps." They stay in the mountains all summer. In the fall they return to their villages.

ALICE: What do you do in winter?

ROSA: We go to school as you do. After school we play awhile. Then William helps Father feed the cattle. I help Mother make lace and embroidery.

ALICE: What do you play in winter?

WILLIAM: We slide and coast. We have skis, too. Can you ski?

ALICE: A little. We do not have many steep slopes near my home.

FATHER: Now that we have finished our supper, and you have become acquainted, let us talk about some of the things we should show Alice.

ROSA: I want to show her the edelweiss growing on the mountainside. That is our national flower.

WILLIAM: I want to show her Lake Geneva. People from all over the world come to see our famous lake.

MOTHER: I am sure Alice will have many interesting things to tell when she gets back to America. Let's all go out into our garden for a little while. You can play there until it is bedtime. (*All exit left.*)

ANNOUNCER: The Choral Group will follow and sing a Swiss song called, "Swiss Shepherd Song" (*The Music Hour*, Book II, by McConathy, Meissner, Birge and Bray. New York: Silver Burdett and Company).

ANNOUNCER: The third group of children will draw Swiss objects on the board. They will explain each object.

Alpenstock	— Richard
Swiss seal	— Barbara
Alpenhorn	— Olive
Carved Animals	— Antoinette and Hugh
Yoke	— Madeline

Swiss cheese and chocolate — Richard

ANNOUNCER: The next number is an orchestra selection played on the victrola. The name of it is "Cavatina." It was written by the Swiss composer, Raff.

ANNOUNCER: The class will now sing "Swiss Echo Song" (*The Music Hour*, Book II. New York: Silver Burdett Company).

ANNOUNCER: Now we have another playlet written by Mr. Pollock and five of the children who have been studying about Switzerland. The name of this play is "A Welcome Return."

A WELCOME RETURN

CHARACTERS

Father	— Jonathan
Heidi	— Ann
Peter	— Paul
Carl	— William
Clara	— Geraldine

SETTING and TIME: The pasture, late afternoon. (*Heidi and Peter are seated on the floor. Heidi is knitting. Peter is carving a toy.*)

HEIDI: Peter, when do you think Father will come down from the mountains? It seems such a long time since he went away!

PETER: I hope he will come back soon. He has been gone all summer.

HEIDI: Yes, winter is coming. We will have to go back to school. Will you be glad, Peter?

PETER: I shall be glad to go back. Wouldn't it be nice if our sister Clara and brother Carl came back with Father? He is so happy that he has grown children to help him make the cheeses. They must have worked hard all summer long.

HEIDI: (*Jumping up*) Look, Peter! Look over there! (*Pointing to the right*) Isn't that Father coming down the slope?

PETER: It is Father! And there is Clara! And Carl too!

FATHER: I am so glad to see you, my children. Sit down and tell me what you little ones have been doing all summer.

PETER: We have been tending the sheep. Heidi has knitted a pair of stockings for you. I have carved a toy chamois for baby brother.

FATHER: Have you taken good care of the sheep, Peter?

PETER: Yes, I have. We have two new baby lambs too.

FATHER: Fine, Peter, fine. (*Turning to Heidi*) And you, Heidi, how are your goats?

HEIDI: We have lost only one. He was careless. He fell down a crevice.

FATHER: That is too bad, Heidi. Tell me, Clara, did the rats get into your cheeses?

CLARA: Why, of course not, Father! You know that the houses we store the cheeses in are built up high on the rocks.

CARL: I saw some chamois on the mountainside, while we were making cheeses. They were grey, with pale yellow heads. They had black marks on their heads and tails.

PETER: They must have been very pretty. Did they see you?

CARL: Four of them were busy eating. One chamois was standing guard. As soon as he saw me, he made a little sound and they all ran away.

CLARA: How fast they can run!

CARL: How well they jump! Why, I saw one jump across a ravine almost fifteen feet wide.

HEIDI: I wish I could have seen such interesting things. All we saw this summer were the tourists. There were so many staying at the hotel where Mother worked.

PETER: Father, what good times can we have before we go back to school?

FATHER: We can all go on a trip. How

would you like to go to Lucerne to see the famous lion?

HEIDI and PETER: Oh! Yes! Yes!

CARL: I would rather go to Berne to see the capital of Switzerland.

PETER: I want to go to Lucerne.

FATHER: Let us settle it this way — Mother will go with Carl and Clara to Berne and I shall take Heidi and Peter to Lucerne. (*The children jump up and down with joy.*)

FATHER: Let's all go home now and talk it over with Mother. She will be very happy to see her family together again. (*With arms entwined they all exit left.*)

ANNOUNCER: We shall close "An Afternoon in Switzerland" with two songs, "The Swiss National Hymn" and "The Star-Spangled Banner," sung by all of us.

The children preferred the name "Television Programs" to "Radio Programs."

These programs are short. None of them last more than 15 to 20 minutes, generally depending on the reading ability of our "News Commentator" and the amount of rehearsing before the presentation.

These can all be carried out without costumes, although we have donned costumes for a few special presentations.

The programs have been planned in a pattern that becomes familiar to the chil-

dren. We find that it eases stage fright if they sense what is coming next.

A good reader should be chosen as "News Commentator," for he does not have the amount of rehearsing time that the other children do. He must make himself familiar with the news happenings of the day, before he faces the "mike."

These children do not usually associate "the man and his accomplishment" in history, science or any other art. They would just as soon say that Paul Revere ran about in an electrical storm and that Benjamin Franklin made the famous Midnight Ride. Therefore, we have made our historical sketches brief and to the point, without much description, and emphasized the man and his deed.

New England history is very interesting to them, especially to children who come from other states. We have tried to make our historical skits and tableaux living pictures for them.

Our microphone is a home-made, make-believe one. It consists of a coffee can painted in red, white and blue stripes, nailed on an old broomstick that has been set into a board 12" x 12". The broomstick and board are also red, white and blue.

A BIRTHDAY PROGRAM

CUE: CHIMES.

ANNOUNCER: This is the Red, White and Blue network broadcasting to you from its studio at the Pollock School in Brookline, Massachusetts.

We will bring you at this time our regular Friday morning news service. Our commentator for to-day is Edward.

EDWARD: (*Gives headline news.*)

(*In planning the Headline News the child has to pick out three or four sentences about two outstanding news items in the morning paper. We have tried to bring in*

one national item and one local item. If the choice has been left entirely to the child, we found that we were getting one line each of local sordid news, ranging from killings, drownings, babies falling out of windows, to divorce scandals. The children definitely need guidance here in their selection.)

ANNOUNCER: To-day we have an extra treat, a poem by Arthur, called "The Little Train."

ARTHUR:

The little train goes puff, puff, puff,
He knows, if he tries hard enough,

He'll pull the freight cars up the hill.
He says, "I can, I can, I can."

The little train goes ding, ding, ding.
He loves to hear the steel rails sing.
He's pulling very, very hard
Out of the station, out of the yard.

The little train goes Choo, Choo, Choo.
And makes his whistle blow too oooooooooooo
Past the houses, past the mill,
He's puff, puff, puffing up the hill.

by Martha Bates

ANNOUNCER: Today we will have a quartet sing a birthday song to Edwin. Edwin's birthday is March 3rd. He will be eight years young. Our quartet is made up of Carl, Wilfred, Melvin and Edna.

QUARTET: (*Sings.*)

ANNOUNCER: To-day we have a play about a little prince who could only speak in rhymes. Edna is the Queen, Mildred is the Wise Old Woman, Guy is the King and James is the Prince.

The King and Queen did not know what to do to make the Prince stop talking in rhymes. Everything he said sounded like a poem. They wanted him to speak like all the other boys and girls.

Let us listen in as the little Prince comes down to breakfast. We hear the sound of a door opening.

PRINCE: Good morning, Mother. Good morning, Father.

I couldn't get the soap to lather.

KING: Can't you just say, "Good morning" without making up any rhymes? Talk like other boys and girls.

QUEEN: Please try, Son, won't you? Now will you have some tea?

PRINCE: Yes, please, I'll have some tea.
Kindly pass the toast to me.

KING: There he goes again. Do you even make up rhymes about your work in school? What would you say if I asked you how much two and two are?

PRINCE: Two and two make four
Neither less nor more.

QUEEN: You had better run along to school now, or you will be late. (*Sound of door closing.*)

KING: I met an old woman in the woods who said she could stop our son's rhyming.

QUEEN: But how is it to be done?

KING: She said that if she could make him say one whole sentence without rhyming it, he would be cured.

QUEEN: When will we be able to take him to her?

KING: She wants us to come on a rainy day, at dusk, when the owl hoots three times, and the wind howls in the trees.

QUEEN: What does she want for a reward?

KING: She wants three blankets, one for her nose, one for her toes and one for wherever she chose.

ANNOUNCER: A week later there was a terrible rainstorm. The wind howled, trees snapped; it thundered and lightninged. Suddenly the Queen heard the hoot of an owl, three times. She knew that this was the day to take her Prince to the Wise Old Woman. The trees dripped as they walked along the woods. At last they came to a cheerful little house and they saw the Wise Woman waiting for them.

WISE WOMAN: Sit over here, dear Queen and Prince. I have some tea all ready for you. You must be cold and hungry.

QUEEN: Thank you, kind woman. We shall like some tea.

WISE WOMAN: Now that you have had your tea, little Prince, would you like to see my snuff box? I don't suppose you have ever had a sniff of snuff. You must have a sniff of mine.

PRINCE: Thank you very much indeed —
A-CHOO, A-CHOO, A-CHOO, A-CHOO, A-CHOO.

WISE WOMAN: Didn't you like my snuff?
Here take my handkerchief.

QUEEN: But why are you putting more snuff on it?

PRINCE: A-CHOO, A-CHOO, A-CHOO, A-CHOO, A-CHOO. O Mother dear, let us go home. From now on I shall watch my speech. I shall talk like all the other boys and girls. No more rhymes for me.

QUEEN: Thank you, kind woman, and here are your blankets.

ANNOUNCER: And the Wise Old Woman had the cosiest winter she had ever known. The young Prince from that day on, spoke only in good English sentences.

This concludes our program for to-day. Listen in again next week for more exciting news, beautiful music and an interesting play.

CUE: CHIMES.

SAFETY PROGRAM

CUE: CHIMES.

ANNOUNCER: This is the Red, White and Blue network broadcasting to you from its studio at the Pollock School, in Brookline, Massachusetts.

We will bring you our regular Friday morning News Service, featuring the headline news of the world. Our commentator for to-day is Carl.

CARL: (*Gives headline news.*)

ANNOUNCER: Our program to-day is all about Safety. We will have a Safety poem, a Safety song and a Safety play.

Our first number is a little poem about those heroes, the firemen. The poem will be recited by Alfred.

ALFRED: FIREMEN

Firemen brave,
Firemen bold,
Come in heat
Come in cold.

Firemen working
All together
Come in any
Kind of weather,
Trying to keep us
Safe from harm
When they hear
The fire alarm.

Where they're needed
Firemen go
Quite a debt
To them we owe.
Nona Keen Duffy

ANNOUNCER: I shall ask the studio audience to join in the singing of the Safety song to-day.

SAFETY SONG

ANNOUNCER: Our play to-day is about a dog called Bob. He was as great a hero as the firemen with whom he lived.

The following are the characters in the play: Grandfather — Melvin; Barbara — Bertha; Tommy — Albert; 1st Fireman — James; 2nd Fireman — Edwin; 3rd Fireman — Guy.

GRANDFATHER: I am so glad that you came to see me, Barbara and Tommy.

BARBARA: Won't you tell us a story,

Grandpa? Tell us about when you were a fireman.

TOMMY: Yes, yes. Tell us about the greatest hero you ever knew.

GRANDFATHER: Well, strange to say, the greatest hero I ever knew was not a man or a woman, but a dog, named Bob.

TOMMY: Ha, Ha, that's funny. How could a dog be a hero?

GRANDFATHER: The dog, Bob, lived at our fire station. He was very faithful and never afraid. This is what happened when there was a fire early one morning.

1st FIREMAN: There is a fire alarm for Cedar Street. Come on, boys. Get the engines. Hurry, hurry.

2nd FIREMAN: Say, Bob, where are you going? We don't need any dogs at a fire. We have enough work to do without taking care of a dog.

3rd FIREMAN: Never mind about the dog. He'll just jump on the truck next to the driver. Hurry, now.

1st FIREMAN: Drive as fast as you can. Here we are. See that wooden house blazing away. I hope the people are all safe.

2nd FIREMAN: Wait till I put the ladder up. I'll run up and see if there is anyone in the house.

3rd FIREMAN: Be careful, now. The roof may cave in.

1st FIREMAN: Say, Bob, Bob, where are you going up that ladder so fast? Come down, Bob, come down.

2nd FIREMAN: Look, he's gone in through that broken windowpane. He's barking as he runs through the rooms. He'll bark until he wakes up anyone who is asleep.

3rd FIREMAN: Keep the hoses playing on that wall. Give Bob all the help he needs.

1st FIREMAN: Look, look. Bob is at the second story window. He seems to be barking for our help. I think there is a little boy standing near him.

2nd FIREMAN: Give me that ladder. I'll go up and get him.

3rd FIREMAN: There he goes. Now, Fireman Jones has the little boy in his arms. Here comes Bob right after him. Good old Bob. He didn't run down first. He waited until the fireman and the boy were half way down the ladder.

1st FIREMAN: Good dog, Bob, good dog. You are a real hero. You have saved another life.

GRANDFATHER: And, Barbara and Tommy, that story is true. Bob saved many lives. I shall tell you more stories about him the next time you come to visit.

BARBARA: Until then, Grandpa, I shall try to remember my safety rules about playing with matches.

TOMMY: I shall never strike a match near my clothes. I'll watch out. I want to live a long time, so I am going to find other things to play with besides matches.

ANNOUNCER: Last of all we shall have a few safety rules by our Safety Sisters:

GERTRUDE: Never play with matches. Keep matches where little children cannot reach them.

PHYLLIS: Do not keep oily rags in your attic or cellar. They can start a fire.

MILDRED: Never throw down a match that has been lighted, until you are certain that it is entirely out. Throw used matches in a metal basket or box. Never throw them away in a wooden box.

EDNA: Do not light a match near gasoline. Do not try to clean your clothes with gasoline.

ANNOUNCER: This brings our safety program to a close. We hope that you have enjoyed it and will observe all the safety laws. Listen in again next week for another interesting program.

CUE: CHIMES.

MAY RADIO PROGRAM

CUE: CHIMES.

ANNOUNCER: This is the Pollock School "Quiz Kids" question program, coming to you over the Red, White and Blue network of the Pollock School, Brookline, Massachusetts.

We are here to answer a number of questions, which have been sent in, about the month of May. If we fail to answer any question we get a delicious dessert. If we answer correctly, we still get a delicious dessert. So, either way we can't lose.

Here is the first question. Name four famous holidays in the month of May.

GUY: Arbor Day.

ALBERT: Memorial Day.

MILDRED: Mother's Day.

BERTHA: Bird Day.

ANNOUNCER: Fine. That question is answered correctly. Here is a question that seems more difficult. Quote three poems about the holidays of May.

CARL: I have a poem about Arbor Day. "He Who Plants a Tree" by Lucy Larcom:

He who plants a tree, he plants love;
Tents of coolness spreading out above
Wayfarers, he may not live to see.

Gifts that grow are best;
Hands that bless are blest;

Plant — Life does the rest.

Heaven and earth help him who plants
a tree,
And his work his own reward shall be.

ALBERT: I know a poem for Mother's Day. "To My Mother" by Edward S. Field:

I've gone about for years I find,
With eyes half blind,
Squandering golden hours
In search of flowers
That do not grow it seems
Except in dreams.

But in my wanderings
From place to place
I've found more fair, no face,
No eyes, more true than thine,
Oh, Mother Mine.

ANNOUNCER: That was a very beautiful poem. Now how about a little music?

QUARTET: We know a little spring song to mother. (*They sing "Spring Song" dedicated to Mother, music by F. Chopin and English words by Katherine Davis. This and "The Night Song" are from Concord Series No. 4, Davison, Surette, Danzig.*)

ANNOUNCER: What's this? Alan and Simon want to recite? Let's listen.

ALAN AND SIMON: "My Mother" by Jane Taylor:

Who ran to help me when I fell
And would some pretty story tell
Or kiss the place to make it well?
My mother.

And can I ever cease to be
Affectionate and kind to thee
Who was so very kind to me?
My mother.

ANNOUNCER: The Quiz Kids are batting 100% today. I hope they keep it up. Here is our final question. Can you sing a May Day song?

JOE: That's easy. "Come, 'Tis the May time" by Percy Granger.

ANNOUNCER: Fine, if Mrs. Pollock will play the piano, and Mr. Pollock will lead us, we shall be glad to oblige. (*Everyone sings.*)

MAY DAY DANCE

Old Morris Dance Tune

Come, 'tis Maytime, let us be dancing,
Beneath the skies so bright and clear.
Garlands bright we're bringing,
Happy Songs we're singing,
Joyous as birds are we today.
While the sun is shining,

Myrtle we're entwining,
To make a crown for the Queen of May.
Choose now some fair maid from all the rest,
And we'll hail her as our Queen today.
Come, lads and lassies, join us in making
The May Day best of all the year.
Garlands bright we're bringing,
Happy songs we're singing,
Joyous as birds are we today.
Myrtle we're entwining,
To make a crown for the Queen of May.
Come, let's all join hands and make a ring,
As we dance for the lovely Queen of May.

ANNOUNCER: This ends our May Question Hour. We hope that you have enjoyed it. Listen in again next week at the same time and on the same station.

CUE: CHIMES.

PAUL REVERE

CUE: CHIMES.

ANNOUNCER: This is the Pollock School Variety Club broadcasting to you on the Red, White and Blue network of the Pollock School, Brookline, Massachusetts.

We will start our program with a few news flashes, featuring the headline news of the world. Our commentator for today is Marion.

MARION: (*Gives headline news.*)

ANNOUNCER: Our program will do honor to a very brave man, Paul Revere. He was of great service to our country many years ago, when he helped to get the Minute Men together. Billy will read part of the poem, "The Midnight Ride of Paul Revere" by Henry Wadsworth Longfellow.

WILLIAM:

So through the night rode Paul Revere;
And so through the night went his cry of alarm

To every Middlesex village and farm
A cry of defiance, not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore.
For, borne on the night wind of the Past
Through all our history to the last
In the hour of darkness and peril and need,
The people will waken and listen to hear
The hurrying hoof beats of the steed
And the midnight message of Paul Revere.

ANNOUNCER: The name of our play is "Paul Revere's Ride." The time is April 18, 1775. The scene is Boston and Concord. Carl is Paul Revere. His friend is Albert. Edward is Jonas Clark. Jack is the British Captain.

PAUL REVERE: Listen, my friend. The British are going to march to Concord tonight. They are going to get the powder and guns that we have stored there, near the river. I want you to watch carefully and find out whether they are going by land or by sea. Then when you have found out, I want you to hang a lantern aloft in the belfry arch of the North Church tower as a signal light, one if by land, and two, if by sea. I am going to row silently over to Charlestown on the opposite shore. My horse is waiting there, ready for me "to ride and spread the alarm — Through every Middlesex village and farm, For the country folk to be up and to arm."

FRIEND: I will walk around by the barracks until I find out. Good night.

PAUL REVERE: Good night.

ANNOUNCER: He rows across the Charles River. Friend walks quietly near the barracks.

BRITISH CAPTAIN: Forward, March.

ANNOUNCER: The soldiers march quietly down to their boats on the shore. Paul

Revere's friend climbs the tower near by, frightening the pigeons. The friend watches until he sees a line of boats.

FRIEND: That black line over there. What is it? It looks like a line of boats. They are going by sea.

ANNOUNCER: He hangs two lanterns up, one after another. Meanwhile Paul Revere is tramping up and down, patting his horse, tightening the harness, and every now and then watching the tower. He sees the light and springs to his horse.

PAUL REVERE (*excitedly*): He has hung a lantern in the tower. But wait, another one. They are coming by sea, not by land. Fly, my good steed, fearless and fleet. Fly, for the fate of the nation is riding to-night.

ANNOUNCER: The clock strikes twelve. (*Sound: Twelve strokes of a metal knitting needle and frying pan or a box.*)

PAUL REVERE: Ah, twelve o'clock and I am in Medford.

DOG: Bow-wow-wow.

PAUL REVERE: To arms! To arms! The British are coming! On to Lexington and Concord!

ANNOUNCER: The clock strikes one.

PAUL REVERE: Lexington and one o'clock. Jonas Clark! Jonas Clark! To arms! To arms! Waken John Hancock and Samuel Adams.

JONAS CLARK: Sh, sh! Don't waken them with your noise.

PAUL REVERE: Noise! They'll soon have noise enough. The British are coming! **JONAS CLARK:** The British! To arms! To arms! To arms, everyone! **PAUL REVERE:** Oh, good steed, on! Concord at last.

ANNOUNCER: Clock strikes two. Paul Revere wakes the animals as he races across the countryside.

SHEEP: Baa, baa, baa, baa.

COW: Moo, moo, moo.

PAUL REVERE: To arms, to arms! They come! The British! The British are coming! Run to the bridge!

ANNOUNCER: The farmers all came rushing out as soon as they heard Paul Revere's alarm.

PAUL REVERE: And now, good horse, your work is done. It was a noble work, and in years to come people "will listen and hear of the midnight ride of Paul Revere."

ANNOUNCER: We all know the rest of the story and the heroic stand our Minute Men made in Lexington and Concord — the first battles in the United States War for Independence.

Let us all join in singing "God Bless America."

This brings our program to a close. We hope that you have enjoyed it. Don't forget to tune in next week at the same time. This is the Pollock School Broadcasting Company.

CUE: CHIMES.

BENJAMIN FRANKLIN

CUE: CHIMES.

ANNOUNCER: This is the Red, White and Blue network broadcasting to you from its studio at the Pollock School in Brookline, Massachusetts.

Our news commentator, Guy, has a few news flashes for our listening audience.

GUY: (*News broadcast.*)

ANNOUNCER: We have a distinguished guest with us this morning — Miss Edna. She will sing for us "The Night Song." ("The Night Song," adapted from Tchaikovsky, with words by Katherine Davis.)

MISS EDNA: (*Sings*)

ANNOUNCER: Now for our little radio drama. It will be given by those famous actors — Mr. Walter and Mr. Carl. Our play today is about Benjamin Franklin.

One day, as Mr. Franklin sat among his experiments, his little grandson, Bill, came in. (*Sound: Door closing.*)

BILL: What are you doing, Grandfather?

FRANKLIN: I am trying to prove that electricity and lightning are the same thing. I have tried and tried, but somehow I have not been able to prove it.

BILL: Is there anything that I can do?

FRANKLIN: Well, now let me see. Yes, you can. You can get me your kite.

BILL: My kite? Why, Grandfather, you are too old to play with kites. But I'll get it for you if you really want it. (*Sound: Door closing.*)

ANNOUNCER: Meanwhile, Mr. Franklin covered the kite with some silk. At the tip of the kite he made a steel point. Then, at the opposite end he fixed a long string with a key attached to it.

Then, one day, there was a terrible thunderstorm. The thunder crashed and crashed, and the lightning shot through the sky. The wind moaned and moaned.

(*Sound: Thunderstorm.*)

ANNOUNCER: Mr. Franklin ran to Bill and said:

FRANKLIN: Come, Bill. This is the day we've been waiting for to prove our experiment.

BILL: Grandfather, are you sick? Don't you know you can't fly a kite in a storm? People will laugh at you.

FRANKLIN: They may laugh at me today, but I will laugh at them tomorrow. Come along, before the storm is over.

BILL: I'm coming, I'm coming.

ANNOUNCER: Then Mr. Franklin and his grandson ran out into the raging storm. (*Sound: Storm effects.*)

FRANKLIN: Now give me that kite. Here, I want to hold that string just about here with this silk handkerchief. Just let that key dangle. Be sure not to touch it. Just you watch, Bill, and see what happens. (*Sound: A very loud crash of thunder.*)

BILL: Oh, Grandfather, look, look, look. The lightning has hit the steel tip, and just look at the way the fibres on the hemp string are all standing on end.

FRANKLIN: As I put my hand near the key I can feel the electricity. Now I know for certain that electricity and lightning are the same thing, and that they are attracted to steel.

ANNOUNCER: This ends our broadcast for today. Tune in next week at the same time and you will enjoy another program of music, news and thrilling drama.

CUE: CHIMES.

WASHINGTON AND LINCOLN PROGRAM

CUE: CHIMES.

ANNOUNCER: This is the Red, White and Blue network broadcasting to you from its studio at the Pollock School, Brookline, Massachusetts.

We will bring you our regular Friday morning news service. Our commentator to-day is Miss Barbara.

BARBARA: (*News Broadcast.*)

ANNOUNCER: Our soloist for today is Arthur. He will sing "The Liberty Song." This song was written in 1768. It was sung at a patriotic meeting in Dorchester, Massachusetts, on August 14, 1769.

ARTHUR: (*Sings*)

Come join hand in hand, brave Americans all,
And rouse your bold hearts at fair Liberty's call;
No tyrannous acts shall suppress your just claim,
Or stain with dishonour America's name.

In Freedom we're born and in Freedom we'll live,
Our purses are ready. Steady, friends, steady!

Not as slaves, but as Free men we'll give.

ANNOUNCER: Instead of a play to-day, we have prepared a poetry program about Lincoln and Washington. We celebrate the birthdays of these great men this month of February.

First of all we will hear from Anthony.

ANTHONY:

HE WAS A COURTY MAN

He was a courtly man,
Wearing his honors as heroes can
Erect and tall, with his six feet two;
Knee-breeches, buckles, frills and queue;
Powdered brown hair; blue eyes far apart;
Strong limbed and fearless with gentle heart;
Gracious in manner toward everyone;
This was our George Washington.

Author unknown

ANNOUNCER: Carl.

CARL:

LIKE WASHINGTON

I wonder what George Washington
Was thinking when he was small.
Perhaps he thought he'd be a Judge
And not a President at all.
Perhaps he thought he'd like to be
A Doctor with a case of pills,
Who wisely nods his head and leaves
Some medicine for curing ills.
I've thought of half a dozen things
When I get big, I'd like to try.
But first of all, like Washington,
I'm never going to tell a lie.

Eleanor Dennis

ANNOUNCER: The next selection is a poem recited by Edward and Wilfred.

EDWARD:

GEORGE WASHINGTON

He played by the river when he was young,
He raced with rabbits along the hills,
He fished for minnows, and climbed and
swung
And hooted back at the whippoorwills.
Strong and slender and tall he grew
And then, one morning, the bugles blew.

WILFRED:

Perhaps when the marches were hot and long
He'd think of the river flowing by,
Or, camping under the winter sky,
Would hear the whippoorwill's far-off song.
At work, at play, and in peace or strife,
He loved America all his life!

Nancy Byrd Turner

ANNOUNCER: Guy has a poem about Abraham Lincoln.

GUY:

LINCOLN

Born in grinding poverty,
Exposed to frontier strife
Poor in things material,
But, oh, how rich his life!

May we learn the lesson that
This thought of Lincoln brings;
Life never can be measured well
By its material things.

Alice Crowell Hoffman

ANNOUNCER: Edgar has a poem about February.

EDGAR:

FEBRUARY

There is a month of holidays
That we like very well—
It is the month of February
About which we tell.
Two birthdays we celebrate,
For Washington we cheer,
And Lincoln, the great President
Whom we hold very dear.

Ethel H. Tewksbury.

ANNOUNCER: This brings our program for today to a close. We hope that you have enjoyed it. Listen in again next week to another interesting program full of music, fun and interesting facts.

CUE: CHIMES.

The following tableau presents many historical facts about our early settlers in five pictures which are easily staged.

It has always been successful, whenever we have presented it, for we have been able to find a place for every child in the class, even though some of these children could not read or memorize parts.

Children who have parts get double enjoyment out of it, because they can read them. They must be letter perfect in their reading and enunciation, and poised in their presentation. But the strain of forgetting lines is eliminated.

To stage this, a large frame, about 7' x 9' resembling a picture frame is made out of boards.

A curtain is drawn across the front. It is drawn open before each picture and closed after each picture.

The story to be read can be typed, using double spacing, and rolled up on two dowel rods, so that it looks like a scroll.

A few Dutch costumes are needed in the first picture, and a few Indian costumes for the third picture. All the others are Pilgrim costumes. This tableau is so "flexible" that it can include more or fewer characters. The teacher has to make her own decisions on the number

of children she wants to put into each picture.

Music is sung or played while the pictures are being changed.

The music can be presented by a group of children singing, or solos, or by the piano. We have used all three ways, and even a combination of the three presen-

tations. Here again it all depends on the amount of ability the teacher has to work with.

Governor Bradford opens the tableau by coming to the center front to read his story. He steps to the left side of the frame when he finishes.

THE PILGRIMS

GOVERNOR BRADFORD: I am Governor William Bradford. I was the second governor of Plymouth. I have written stories about the first settlers in our country.

Some of our good Pilgrims will read these stories to you. Others will make living pictures for you.

The music you will hear will be the music that the early settlers sang.

Come with us and we will take you back more than 300 years, back to 1608.

The first picture is "How the Pilgrims Came to Plymouth."

The reader is Helen.

The music is a little Dutch song, "The Singing Bird."

SCROLL No. 1

HOW THE PILGRIMS CAME TO PLYMOUTH

PICTURE: In Holland. A group of Pilgrim and Dutch children holding hands in a ring at center left.

A Pilgrim Mother and Father with arms crossed in front of them, frowning to show their unhappiness.

MUSIC: "The Singing Bird" (*a Netherlands air arranged by Katherine Davis, Concord Series No. 4.*)

(Reader comes to front right of picture frame, waits until curtain is drawn, and reads his scroll — curtain is closed slowly after reading.)

READER: A group of people called Pilgrims were not happy with their life in England. They could not worship God as they wanted to.

They left their homes in England and sailed to Holland. In Holland they were free to worship as they pleased.

After living in Holland for twelve years, they still were not happy. They saw their children learning Dutch ways of living.

They wanted them to grow up to be Englishmen.

So they set sail for a new land, America. They had to sail to England first, where they met more Pilgrims.

They left England on September 6, 1620. After a stormy voyage of nine weeks, they came to Cape Cod. Finally they made their homes in Plymouth, where they landed December 21, 1620.

Longfellow in his poem "The Courtship of Miles Standish" said, "Down to the Plymouth Rock, that had been to their feet as a doorstep, Into a world unknown — the cornerstone of a nation."

GOVERNOR BRADFORD: The second scene is "The Mayflower Compact."

The reader is Tom.

The music is an old hymn that was really sung on the *Mayflower*, "Who Is the Man?"

SCROLL No. 2

THE MAYFLOWER COMPACT

PICTURE: A group of Pilgrim men seated around a table, and a few men standing.

On the table there is a large sheet of paper, and an inkpot. One man is holding a quill pen. If there are two small kegs available, for two of the men to sit on, it looks a little more like a ship. (For picture see *The World Book*, Quarrie & Co., Vol. 9, Page 5666.)

MUSIC: "Who Is the Man?" (*Treasury of American Songs, arranged by Elie Siegmeister.*)

(Reader comes to right front of frame, reads from scroll. Pauses after he finishes and then curtain is drawn slowly.)

READER: The Pilgrims loved law and order as well as their religion.

Before the voyage was over, the heads of families gathered together.

They wrote the Mayflower Compact. It was an agreement to make laws for the colony. They also agreed to obey all the laws that they made. They said that the laws would have to be changed from time to time for the good of all the people in the colony.

They called this agreement the Mayflower Compact because it was written while they were still on their boat, the *Mayflower*.

GOVERNOR BRADFORD: The third scene is "Indians and the Pilgrims."

The reader is Mary.

We have three songs: "Thanksgiving Day," "Indian Harvest," and "Come Ye Thankful People, Come."

SCROLL No. 3

INDIANS AND THE PILGRIMS

PICTURE: Indians and Pilgrims around a table heaped with food. (We made large posters of pumpkins, turkey, etc., and braced them on a table.) Pilgrim women carry platters of food.

MUSIC: "Thanksgiving Day," "Come Ye Thankful People, Come." (*Tunes and Harmonies*. Boston: Ginn & Company.) "Indian Harvest." (*Rhythms and Rhymes*. Boston: Ginn & Company.)

(*Reader comes to right front of frame, reads from scroll, pauses, and curtain is drawn slowly.*)

READER: One day a band of Indians came to visit the Pilgrims. They were very friendly. They said that they would help the white man hunt, fish and plant corn.

These are the names of some of the friendly Indians: Squanto, Samoset and Massasoit.

The next fall, 1621, the Pilgrims gathered a large harvest of good food. They were grateful to their Indian friends.

"Let us make a Thanksgiving Party. We will give our thanks to the Lord. Let us ask our good Indian friends to come and share with us."

Before each meal the Pilgrims and Indians thanked God for His goodness to them.

The men ran races and played games. The Indians sang and danced.

Their first Thanksgiving lasted three whole days.

GOVERNOR BRADFORD: The fourth scene is "The First Schools."

The reader is Henry.

The music is a round, "Merrily, Merrily."

SCROLL No. 4

THE FIRST SCHOOLS

PICTURE: A Pilgrim woman with a little child at her side is seated on a stool at left center. Facing her is a group of her pupils. Each one is holding a horn book.

MUSIC: Round "Merrily, Merrily" (in the *Girl Scout Song Book*.)

(*Reader comes to right front of frame, reads from scroll, pauses, and curtain is drawn slowly.*)

READER: The Pilgrim homes were very crude. They were made out of logs. The roofs were thatched. The windows were oiled paper.

But poor as their homes were, they wanted their children to grow up knowing how to read and write. One Pilgrim lady would take several children into her home for their lessons. This was the very first school.

The children used "horn" books. They looked like small wooden paddles. On each paddle was a printed sheet. The children learned to read the Bible. These were their only books.

In 1636 Harvard College was founded in Cambridge, Massachusetts.

Twelve years later, in 1648, a law about education was passed. It said that every town should have a school for teaching children how to read and write.

That was the beginning of education in the United States.

GOVERNOR BRADFORD: The last scene is "What the First Settlers Were Like."

The reader is Alice.

The music is "Oh! Dear, What Can the Matter Be!"

SCROLL No. 5

WHAT THE FIRST SETTLERS WERE LIKE

PICTURE: A set of stocks can easily be cut out of heavy cardboard and painted brown. One Pilgrim is seated on a stool with his head, hands and feet through the holes in the stocks.

Other Pilgrims stand around in a group, laughing and pointing.

The children in this picture must be cautioned not to laugh out loud. The heads are thrown back and their mouths look as

though they were laughing. If they do laugh it is impossible for the audience to hear the reader.

This picture ends the tableaux on a happy note. We have found that the children have always discussed the stocks with great interest and each one seems to be anxious to try them out.

MUSIC: "O! Dear, What Can the Matter Be!" (an old English tune of the time of Henry VIII.)

(Reader comes to right front of frame, reads from scroll, pauses and curtain is closed slowly.)

READER: The first settlers were quick to punish anyone who did not behave as they thought he should.

They set up some stocks in the middle of the town. If a man, woman or child was bad he had to sit in the stocks. His hands and feet were locked in holes in the wooden frame.

There the poor man had to stay. Everyone who passed would say "Shame." Little children often threw stones. Flies buzzed all around him. He had a very unhappy time.

They also had a "ducking" stool for ladies who talked about other people. The ladies would be strapped into the stool and "ducked" into the pond, while everyone stood by and cried "Shame!"

Our first settlers, the Pilgrims and Puritans were stern people. They loved God. They loved law and order. They loved education. Above all they were very hard working people. They were brave and had great courage.

That is why they were able to begin to build a wonderful country out of the wilderness.

(After the last picture all the children come out on stage, little children in front, taller ones in back, and take a bow.)

CONCLUSION A HOPEFUL FUTURE

As our readers look over the numerous subjects touched upon, they should gain insight into many of the childhood problems of the mentally retarded. We have endeavored to correct various misconceptions about these children and to give the reader a better understanding of what they are really like. Included in this volume are a wide range of materials and variety of projects in order to help as many as possible of these children during their school lives. They should not, of course, be expected to master all these materials. The retarded child will taste both success and failure, just as the normal child succeeds some times and fails at other times.

In Chapter VI we have defined the academic program and have given specific suggestions to enable the inexperienced teacher to carry it out. We have dwelt at length on the development of speech in the child who does not talk. Since speech did not come to him as

nature intended it, doctors and teachers have felt limited in their ability to help. But our practical experience has shown that many of these children can be taught to speak, if the proper means and materials are employed. By setting down in detail each step, we hope that we may be of assistance to those interested in helping these little ones. May their "silent" days become noisy ones filled with the chattering laughter that is each child's heritage, as they shed their frustrations.

Chapter VIII plans "parties" for retarded children. Parties are such an essential part of childhood,—the dressing up, the anticipation, the activities, looking back to last year's parties, looking forward to next year's. The parties given for normal children are not always open to the retarded, and it is a horrible blow to a child to realize that he is constantly "not being invited." The suggestions in Chapters VIII and XII will help.

The educational devices in Chapter

IX serve the purposes of developing the child's co-ordination, helping him to think, to use his judgment, and to apply knowledge in a game situation, showing him how to have fun at the same time. His life is enriched if he is able to do all these things. Toy manufacturers are developing new lines of puzzles and toys for children affected with cerebral palsy, for blind children, and for the partially paralyzed. But there is still more need for educational toys designed especially for mentally retarded children.

The handwork projects in Chapters X and XI are designed to stimulate poise and confidence in the child, to help him gain the respect of others as he rises in their estimation, and to prepare him for future employment by developing the use of muscles required in learning various skills. We must bear in mind that later on these children will have to earn their living by their muscular strength or by manual ability, rather than through mental work. These handwork projects are the initial preparation for their learning to do things with their hands.

The true test of our educational theories and practices is how well we can fit our children for their life's work as adults. These retarded boys and girls meet a situation where the door of opportunity is constantly slammed in their faces before they are given a chance to prove themselves. Thus many of them remain idle when they could be usefully and gainfully employed. We know what happens to a person's estimation of himself when everyone, on all sides, tells him that he is not wanted.

These boys and girls do well in positions where they do not necessarily have to meet people and explain things. They can pack cookies, candy, and other foods, fill grocery shelves, package and box commodities, bring materials to certain departments, and clean and polish. They

gladly work in the back offices, or the kitchens, around the grounds,—in other words "behind the scenes" where they can do their day's work and not be noticed too much.

It is our hope that in the near future a group of public spirited industrial leaders in each city will sit around a table and discuss with teachers the various simple jobs they can offer to the mentally retarded adult. There would be less frustration and failure if interested men in industry would let us know what simple jobs they can offer these boys and girls in shoe factories, plastic plants, kitchens, hotels, food markets, stock rooms, hospitals,—if they would suggest other areas of endeavor for these young people. We could then be of service to these business men, as well as to the children. If educators could get a listing of the duties to be performed in filling these positions, we would work out a special training program after determining which type of position each child could best fill, as he approached the age when he was to leave school.

Some humane men in industry are hiring the retarded people. They have shown great loyalty to their employers and have been content to stay on the job for years.

It is interesting to watch two pilot experiments being carried on in many of our cities today. One is the sheltered workshop, the purpose of which is to give trainable young adults an opportunity to be partly self-supporting. The other pilot experiment is the social club. Many of these young adults lead lonely lives because they cannot easily make friends and plan their recreations. The social club provides an opportunity for them to exchange experiences, to discuss sports, hobbies, and other topics of mutual interest, to play cards, put on shows or concerts, and enjoy other entertainment.

The teachers and administrators who

dedicate themselves to instruction of the retarded must be imbued with a strong humanitarian desire to help the weak. They should be well educated, and have a love for and an appreciation of the beautiful and worthwhile things in life, which they may share with the children. They should have varied interests and hobbies, as well as a knowledge of current events. An inquisitive mind and the ability to tell stories in a vivid manner or to draw or paint is of great help. Knowledge of physiology and psychology will help them understand the behavior of these children.

Normal children will lead their teachers along varied paths of interest. Together they can explore certain subjects, consulting one another while studying. Many a fine teacher has admitted that she has enlarged her own knowledge as she helped her class with a unit of work. But with retarded children, the teacher must take the initiative. She will always be the leader and they the followers.

The teachers should be aware of how the retarded child thinks and what his personality is like. Many times when the mastering of a subject matter is beyond him, the spirit of the lesson still remains. The child may not remember all the lines of a poem, but he will remember the thought, as is evident when he asks the teacher to re-read the poem about "how the flag made all the eyes sparkle when the soldiers marched by!"

Normal children solve problems by trial and error, from experience and reasoning. In normal children there can be an instinctive appeal to the senses.

The retarded child learns by trial and error, and by imitation, rather than by any other method. Neither judgment nor the anticipated visual result of the task he is faced with, plays a major part in his thinking. It is revealing to watch a retarded child try to put the parts of a double boiler together. He will often put

the cover on the lower half of the boiler and then try to set the upper half on top of the closed lower part. Or else he will try to fit the larger lower part into the small upper part, bearing down heavily. It isn't until he is shown several times, step by step, how the boiler is put together, that he masters the process. He does not stop to figure out why the top part fits into the lower half until he is asked why it is so. If he still is not aware of the reason, it must be explained to him.

One exasperated parent asked us, "Why does Tom do things the wrong way every time? It takes just as much energy to do things wrong as it does to do things right. He will invariably choose the way that appears easiest for him, though many times he does know it is not the right way." But this child could not always see that the right way was preferable to the wrong. He wasn't deliberately making mistakes to provoke. These children would like to do things right in order to earn the approval and affection that are bestowed on their more fortunate brothers or sisters.

The feeble-minded child in the classroom, unlike his more gifted brother, does not employ his spare time constructively. He will not use his free time for extra study. Someone must be at his side to guide him. He may sit idly, sometimes holding a book or a paper in front of him and appearing to be occupied. Or he may glance at a picture but not bother to read the story. After watching him for a moment, the teacher realizes that he is looking blankly at whatever is in front of him. If left alone, the child may prefer to busy himself with a puzzle, or string beads, or play with things that are intended for a much younger child.

The teacher should bear in mind that children of 55 I.Q. may be totally different in personality, just as children of 115 I.Q. are different from each other in their personalities. Parents and teachers often

wonder what makes one boy with a 55 I.Q., honest, and another boy with the same I.Q., a thief and a liar. Or what makes one boy of 55 I.Q. jump up willingly to help when he realizes there is extra help needed during a teacher's or maid's absence, while another boy of 55 I.Q. will slump in his seat, hoping he will not be called on to help. Why are some of these boys aggressive, jealous and quarrelsome, while others with the same I.Q. are well mannered and co-operative? Why are some of them clean and orderly while others are unkempt?

Since these children are limited in their mental capacity, we must study each one carefully so that we can evaluate his best qualities. We must endeavor to develop as agreeable a personality as possible so that when he grows up he can be guided easily by people more mature than he. A low mentality plus an unpleasant personality makes people shy away from the child. But a low mentality with a winning, co-operative personality has a better chance to attract the interest and sympathy of other people who can be of help to him.

So much has been written about the retarded from the clinical, physiological, and psychological points of view, that for the interested adult these children have lost their identities as individuals. They have become case numbers. We hope that we have helped, in some measure at least, to reveal their personalities. We wish our readers to realize that there are things that make these children laugh, that there are others which hurt them; that there are some things they do care about, and others to which they are indifferent. They have pet hates, ambitions, some sense of responsibility, loyalty, a degree of co-operation, a love of home, and an interest in people and in their surroundings.

Sympathy, the right type of training,

patience, guidance, the instilling of self-confidence will go far to help make the retarded child into a useful citizen. These factors are all needed in his education in order to give him a chance to adjust himself to society. An open mind, to keep us from judging too harshly, sincerity of spirit and purpose, and a hopeful attitude should be fostered by all those whose lives touch those of retarded children. With these thoughts in mind we can do much to enrich their lives.

We hope that we have offered constructive help to parents by showing what these children are like when they are young, what they are capable of accomplishing as they grow older, and what academic knowledge they need. Parents may feel more confident of their tasks and may be able to face the future with more interest and hope, as they realize what teachers endeavor to foster in their children. If teachers and parents work together, they will discover and develop the capabilities of the child and help to minimize his limitations.

So many parents ask us, "What are these children like when they grow up? What kind of lives do they lead?" We can paint a portrait based on our living with, knowing and studying the retarded children whom we have brought up and who are now adults.

As adults, they like to find simple employment doing the same thing, day in and day out. They do not seek changes or variations. They love their homes and the people in them. They will take care of their own belongings, prepare their own meals if they have to, assist in the care of young children, help clean the grounds or windows, and do many other house-keeping tasks.

They are not extravagant in spending money for clothes. They like to stay home at night, or during free afternoons. They are interested in television and the movies. Many of them love to watch ball

games, wrestling matches, and other athletic contests. Willingly they will bring their salary home to the head of the family. It should be budgeted for them,—so much for contributions to the running of the home, so much for carfares and lunches, dentist and doctor, insurance, and clothes. They are usually content with whatever amount of spending money it is decided they should have each week. Some parents have even bought Government savings bonds at regular intervals with part of the salaries.

We are watching with great interest our former students who have married. In each case, we have noticed they have chosen mates who were stronger than they. In each of these homes, they are bringing home their pay checks intact. There must always be a stronger person, whether it is a member of the family, or a wife or a husband, to help plan and organize their lives when these retarded children become adults.

There are many people working to help retarded children and adults. We salute those parents who have taken an active interest in this work because a retarded child was born to them. They have realized the needs of these children during the various difficult stages of their lives and have helped them constructively.

A special tribute should be paid to those parents who have made every endeavor to keep these children at home and within their family circle. Each State should recognize the expense these people have spared the taxpayers by shouldering the entire burden of their care and education, and in helping them to find a way to earn a living, and providing for them financially when the parents pass on. Many of these children could have been shifted over to the State for 40 or 50 years of care. These parents have shown self-respect, dignity, the true

meaning of love and sacrifice. They have upheld the finest principles of true family life. It is not unduly difficult to keep a family together if all the members are in good health. The truest test of family unity comes when one member is physically or mentally weak. If this weaker member does not require special medical and physical care to be best administered in a hospital, and if he is watched over and guided at home, then the parents are to be especially commended, for they are revealing not only human kindness but the true dignity of man.

A word of tribute must be said for the wonderful people, so possessed with humanitarian motives, who keep, care for, and educate a child whom they have adopted, and who has proved to be retarded. We have known several of these parents who have loyally stood by the child, guided his education and cared for him until he reached adulthood. In spite of the fact that in many cases these people have had many trying difficulties with which to cope, they have faithfully kept their pact with these adopted children. What strength of character they reveal! They are inspiring to those of us who have "adopted" the education of these children as our life's work.

Especially deserving are the doctors who have shown such an active interest in this work. They have given us physiological view of the retarded child so that we are better able to understand why he functions in such a limited way. Psychologists, psychiatrists, and Ph.D.'s have done invaluable service in helping us to understand the behavior patterns of these children. Most important are the new terms they use to distinguish the degree of retardation,—“mild,” “moderate,” and “severe.” This is a more humane classification than the terms used formerly,—“moron,” “imbecile,” and “idiot,” which became the object of ridicule and comedians' jokes.

The teachers who have chosen this phase of education as their life's work have had to wrestle with these problems day in and day out. In a great many cases these children feel the first welcome and sympathetic understanding when they enter their classrooms. It is there that they are allowed to express themselves most freely. From their teachers they also receive the concrete help that gives them a better chance to hold their own later on in life.

Special recognition should go to all teachers' organizations, parents' groups, national and international councils of friends, social workers, and leaders in all fields of mental health, for the stimulating interest they have shown. Mental retardation is no longer a subject that has to be "hushed up." The problem has been brought out into the healthy sunshine and is being examined from all angles. People are talking about it freely. The more they talk and think about it, the more successful we will be in our concrete help.

It is encouraging to note that so many of the teacher's colleges are including courses in the Education of Exceptional Children. Universities are also offering graduate studies in Special Education. A partial list of these colleges and universities is furnished in this book.

There are manufacturers and publishers today who recognize that the needs of these children vary from those of normal children. Books are being published on interesting subjects, couched in vocabularies these children find easiest to read and understand.

The Porter Sargent Handbook of Private Schools discusses in detail a number of subjects that are of concrete help to parents, teachers and other workers in this field. Here is assembled data describing each private school listed. Special schools for the blind, the deaf, the crippled and the mentally handicapped are

included in one section. There are also listings of schools for the physically handicapped, the cerebral palsied, epileptic, spastic, schools for behavior difficulties and emotional problems. He has included schools for delinquent children, schools for children from broken homes, as well as schools for tutoring and remedial work.

There is also a list of Educational Information Bureaus, Tuition Refunds and Insurance, which would be of great help to many parents.

Teachers will find his listings of Book Publishers and General School Supplies of help, as well as the reference to craft supplies. A special page devoted to Visual Instruction Equipment and Educational Films will be of interest to workers in this field, particularly, to those who have the care of these children for seven days a week.

We would like to leave our readers, parents as well as teachers, with these seven final thoughts:

Let us salvage and make the most of what this child has.

Let us be grateful that the damage was not worse.

Let us, who are strong, seek out the weak and give whatever help we can when it is asked of us.

Let the child grow to be the better individual because we were at his side when he needed us. Let us "answer him when he cries."

Let us try to educate a citizen of our country, that he may have the opportunity of becoming a self-supporting member of our progressive society.

Let us all share the belief that the educable mentally retarded children *must not* become the forgotten nor neglected ones of our enlightened civilization!

Above all, let us keep in mind that we are working with some of God's weaker children.

THE END

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